Burlington Fine Arts Club.

CATALOGUE

OF

BRONZES AND IVORIES

OF EUROPEAN ORIGIN,

EXHIBITED IN 1879.

LONDON:
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.
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PREFACE.

WHEN some few weeks since the idea of holding an Exhibition of Bronzes was first discussed, those persons best qualified to give an opinion on the subject, expressed grave doubts as to the possibility of bringing together, in this country, a collection worthy of comparison with the previous Exhibitions of the Burlington Fine Arts Club. The admitted want, in Englishmen generally, of that keen perception of the beauties of form and outline, so essential to the right appreciation of the Sculptor's Art, in small things as in great, suggested the conclusion that what is found to be too often true of our Artists and Artworkmen would certainly hold good of our Collectors. Actual enquiry proved, as was anticipated, the comparative rarity of Bronze Work of a high order of excellence in English Private Collections; but sufficient encouragement was given by a few ardent amateurs to induce the Committee to proceed with the Exhibition, notwithstanding the serious difficulty of displaying properly in the dull climate of London, and together, a number of objects, each

requiring comparative isolation and a brilliant light. It was suggested that the difficulty in question might be lessened by combining with the Bronzes a Collection of Ivories — precious objects of Art, perhaps even more rare than their kindred works in Bronze, but having a special appropriateness in the fact that the period of highest excellence in the carving of Ivory is just that period of Art history of which we possess no works in Bronze. To the Club it must be left to decide whether the results of the Committee's efforts are to be considered satisfactory; but the warmest acknowledgments of the Members generally are due to those amateurs, many of them not Members of the Club, who have so freely placed their Collections at our disposal.

It would be impossible, within the brief limits of a hastily written Preface, to offer any historical or illustrative observations upon a series of more than five hundred works, ranging in time from the later days of original Greek Art to the beginning of the eighteenth century; but it will perhaps be convenient if a brief sketch of the contents of the Gallery be given for the benefit of the hurried visitor.

Owing to the necessity of keeping together the Collections of those Contributors to whom we are most largely indebted, it has been impossible to observe, except here and there to a limited

extent, any historical sequence in the arrangement of the Exhibition. The main endeavour has been so to place the objects that they may be seen to advantage and rightly enjoyed.

In a Collection, essentially an assemblage of works of Sculpture, the first place is naturally given to the Art of ancient Greece and Rome. One half of the Upper Shelf in Cabinet No. 1 is occupied by Græco-Roman and Roman Bronzes, contributed by Mr. Montague Taylor, amongst which may be specially noticed the superb Mask, No. 11. Some other objects of the same class will be found on the Upper Shelf of Cabinet No. 4. A "Venus," (No. 165) of Greek workmanship, ascribed to the school of Praxiteles, is contributed by Mr. Drury Fortnum, and forms one of the principal ornaments of Cabinet No. 5. Next in order may be taken the Italian Statuettes of the 16th century, reproducing, on a reduced scale, the masterpieces of Classical Art which were given back to the world at the period of the Renaissance. Of these reproductions there is an interesting series Nos. 13 to 23) in Cabinet No. 1; and others will be found in different parts of the Gallery. The fine reduction of the "Borghese Gladiator," belonging to Lord Elcho (on the top of Cabinet No. 8), should not be overlooked.

The remainder of the Bronzes exhibited are for the most

part a Collection of Italian Sculpture. To those amateurs who know well the exquisite creations of genius wherewith the pre-Michaelangesque Sculptors have graced the churches and tombs of Italy, the very name of Italian Sculpture will conjure up visions of beauty which will excite expectations too high not to be disappointed; and yet such persons will, perhaps, best appreciate the works now gathered together.

Bronze Sculpture is here to be seen in its humbler efforts, rather in domestic service than employed in the cause of religion or the glorification of Princes. Works of religious Art are, however, not absolutely wanting. The "St. John the Baptist" ascribed to Donatello (No. 168), and the "Virgin" and the "St. John" (Nos. 161 and 163), possibly the work of Lorenzo Ghiberti, deserve to be specially mentioned. In the splendid series of Plaques contained in Cabinet 6; and Table Case C may be noted, many lovely designs full of the quaint earnestness of early devotional Art. It is, however, in objects of domestic use—the Inkstands, Candlesticks, Saltcellars, Handbells, and Doorknockers of the Italy of the 16th and 17th centuries—that the special feature of the Collection will, perhaps, be found. Nothing can better show the bold yet refined modelling which the Florentine Bronzists of the 15th century, trained in Goldsmiths' work, had attained to, than the Candlestick No. 169, where the casting has been so

skilfully executed that the bronze stands out with all the sharpness of the original wax in which the design was modelled by the artist's hand; this fine work is attributed with great probability to Pollaiuolo. Hardly less perfect is the workmanship of No. 175, which closely resembles in its ornamentation the doors of the shrine by Pollaiuolo in S. Pietro in Vincoli.

Of the Inkstands, in many of which great fancy and taste is shown, may be specially mentioned No. 414 on Table I, lent by Mr. Malcolm, of Poltalloch, Nos. 319 and 321 (Cabinet No. 6) lent by Mr. Cheney, and the sumptuous piece of Furniture No. 173 in Cabinet 5. The superbly modelled figure by Riccio (No. 174), "A Faun with the Panpipes," deserves to be considered rather as a Statuette than an Inkstand; it can hardly have been designed for actual use. Two Inkstands in the same Cabinet are the authentic work of Peter Vischer, of Nuremberg, the designer and founder of the magnificent bronze shrine of St. Siebald, in that city.

Of the Saltcellars, Nos. 171 and 172 (Cabinet 5) may be particularly noted, and of the Knockers No. 309 (between Cabinets 7 and 8) from the Grimani Palace in Venice, and No. 422, likewise Venetian, on Table No. II. The Handbell, No. 320, in Cabinet 8, is worthy of attention as a rare and beautiful piece of Quattro-cento

domestic Art, even if we are not prepared to endorse the ascription of it to Verocchio.

In concluding this hasty Notice, as far as regards Bronze objects in the round, mention should be made of the figures and groups by or after John of Bologna and other successors of Michel Angelo. These specimens of later Italian Art occupy, for the most part, conspicuous positions on brackets, or on the tables which have been placed in the Gallery. They will at once attract the attention of the visitor, and need not now be referred to in detail.

There still remains to be noticed the Collection of Cast Medals and Plaques, which will, it is hoped, prove one of the most attractive features of the Exhibition. Table Case A contains Portrait Medals of the fifteenth century only, the signed work of able masters —Pisano, Pasti, Sperandio, and Enzola. Here may be seen and felt the intense *personality* which gives such a vivid interest to the Quattro-cento, the birth-time of modern society and modern art. Crafty and cruel faces of Princes almost as ardent in their devotion to literature and art as they were unscrupulously violent in the prosecution of their selfish political ends, are placed side by side with those of contemporary philosophers and artists. Many visitors will look with pleasure upon the half-amused, observant face of Vittore Pisano, as stereotyped for us by his own hand with the

same inimitable skill which seized what was most characteristic in the outward semblance of the moving spirits of his age. Not less delightful is the portrait of John Bellini, revealing to us the keen and refined features of the great artist whose own power as a portrait painter is so splendidly represented by the Loredano of our National Gallery. The historical interest of these Medals, and the light which the earlier ones throw upon the pictures of Piero della Francesca and other early portrait painters, need only be alluded to in passing. They have, however, in the charming ideal compositions which often form the "reverses" of the medallion, another value, which will be best appreciated in such examples as the "Cecilia Gonzaga" (No. 432), and the "Lionel d'Este" (No. 437). It is no uncommon thing to find in Quattro-cento sculpture startling fidelity in portraiture, such as no Dutchman ever surpassed, combined with richness of fancy and supreme delicacy, both of conception and execution, in ideal or decorative work.

Many 15th century Medals of extraordinary interest will be found in Table Case B with others of the 16th and 17th centuries; amongst the latter, some fine specimens of French workmanship, contributed by Mr. J. C. Robinson. The descriptions in the Catalogue do not aim at any completeness. They have been derived almost exclusively from M. Armand's recently published work "Les Médailleurs Italiens des 15$^{me.}$ et 16$^{me.}$ Siècles."

Space and time will not permit of a reference to even the principal objects exhibited in the choice Collections of Bronze Plaques displayed in Cabinet 6 and Table Case C. Allusion has already been made to the religious subjects, many of them designed for "Paxes," two of which are exhibited complete as actually used in the service of the Mass. Not less worthy of attentive study are the secular works representing mythological subjects, and showing in what manner classical Art manifested itself, when it became once more a living influence, bringing home to us the ancient world and making it seem more modern than the Middle Age.

If that portion of the present Exhibition, which is devoted to works in "eternal bronze," bears witness to the indisputable pre-eminence of Italian Art, during the 15th and 16th centuries, not less strongly are we reminded, by the fragile yet enduring works in Ivory, of the surpassing excellence of Gothic Art in France and England, during the 13th and 14th centuries. A highly competent authority assures us that, with the exception of some fragments of Roman Work under the Emperors, there are no Ivory Carvings in existence which equal those made from about 1280 to 1350 for truth and gracefulness of design or excellence of workmanship. Some few illustrations of this supreme period of Sculpture in Ivory are shewn in Cabinet No. 7. The "Virgin crowned by a descending Angel"

(No, 275) was probably the centre panel of a shrine with folding shutters. It is notable for the singular grace of the drapery, and the skill with which its beauty is enhanced by the tasteful application of colour. Nos. 274 and 279 show evidence of the familiarity with which the mediæval artist handled sacred subjects; a familiarity not profane but chiefly the result of his intellectual nearness to the supersensual world. The half-opened eyes—to some extent characteristic of the early Renaissance Sculpture of Italy—may be seen less opened still in the earlier Gothic of the North; for instance, in Nos. 273, 275 and 279. German Gothic is, presumably represented by No. 263 "The Adoration of the Three Kings," and No. 269 "St. George and the Dragon." The former is remarkable for its complete preservation, and for the rich effect of finely wrought metal in combination with ivory; the latter is no less valuable as an instance of largeness and fineness of style in miniature carving. Well worthy to be placed in the same cabinet with these charming productions is the Hispano-Moresco Coffret, No. 270 (of the 11th century) described by its maker himself as "a vessel for musk, for camphor and ambergris." This same maker has recorded on the coffret not only his name "Khalaf," but the delight which he took in the work of his hands. We truly may say of the casket—using the literal rendering of the Cufic phrase inscribed thereon—"Beauty has cast upon it a robe bright with gems."

One of the most important Ivories in the Collection (No. 84)

is placed on the mantel-shelf of the Gallery, in a convenient position for the detailed examination which it so well deserves. It is an example of the rare and fine French "open work" of the 14th century, and probably formed part of the decoration of a shrine or reliquary. The frame contains no less than sixteen panels, each representing a scene from the Life of Our Lord. Every panel is surmounted by a richly decorated canopy of three arches or gables, having between the gables two angels playing on musical instruments. The visitor should not fail to observe the immense fertility of invention shown in the design, and the exact skill with which the carver has known precisely when to hold his hand, giving with wonderful power of abstraction only the very essence of the forms, so that in the minutest work the utmost richness is attained without the slightest overcrowding of details. In order to facilitate the examination of the panels, a list of the subjects represented is given below in the somewhat remarkable order in which they occur in the frame, except that they are here arranged in vertical instead of horizontal sequence:—

- Judas Covenanting with the Jews.
- The Washing of the Disciples Feet.
- The Agony in the Garden.
- The Betrayal.

- Flight into Egypt.
- Presentation in the Temple.
- Christ among the Doctors.
- Baptism of Christ.

- The Supper at Emmaus.
- Incredulity of St. Thomas.
- Ascension of Christ.
- Day of Pentecost.

- The Nailing to the Cross.
- The Crucifixion.
- The Deposition.
- The Entombment.

In Cabinet 9, we are once more brought back to Italy and to Florence by No. 369, an example of the highest rarity and interest. The subject represented, in low relief, on this thin plate of Ivory (probably the panel of a casket) is the "Triumph of Death." Two Tuscan oxen, with more than the solemn seriousness of their race, are slowly dragging the four-square tumbril or chariot of death over the prostrate bodies of Prince and simple citizen, matron and maid. The forewheel rests upon the low-lying form of the Pope himself; while the hinder wheel is just passing over the body of a beautiful young girl who has all but reached womanhood. The boldness with which the designer has attacked the most difficult problems of perspective is strikingly characteristic of the early Quattro-cento: some of the violently foreshortened recumbent figures recall the pictures of Uccello and Mantegna.

Leaping over a wide interval of time, which is, however, as nothing to the immeasurable gulf in sentiment and style, we must notice some contributions which exhibit what may perhaps be

called the last flickerings of the true classical fire rekindled by Niccola Pisano four hundred years before. The attractive productions of Duquesnoy of Brussels and his school, exhibiting again that delight in child-life which so prominently marked the early Florentine revival, are well represented in the gallery. It is hardly necessary to dwell upon individual specimens, but attention may be called to No. 293 in Cabinet 7, No. 346 in Cabinet 9, and No. 62 (a cupid) in Cabinet 2; also to No. 54, which exhibits astonishing boldness of design, with great freedom of execution.

In concluding this necessarily superficial sketch, mention may be made of some domestic objects in Cabinet 9, especially the nutmeg graters, Nos. 378, 379, and 355 to 357. The beautiful 16th century Italian comb of open work, with medallion portraits (372), was probably made for domestic use or show; but No. 371, of the same time and country, would appear to be a late specimen of the ecclesiastical ceremonial comb, notwithstanding the pagan character of some of its ornamentation. The principal subjects which are finely carved in relief, are the "Adoration of the Magi," and the "Massacre of the Innocents."

It is hoped that the foregoing remarks may induce those Members of the Club and their friends, who have the necessary leisure, to discover for themselves, and enjoy, the many fine works to which it has not been possible even to allude.

A. H.

CATALOGUE.

On Bracket to left of Cabinet No. 1.

1 GROUP.—Bronze. Silenus, with the Infant Bacchus in his arms. From the Antique. Italian. Late 16th or 17th century. (H. 13 inches.)

This reduction would appear to have been made from the Borghese marble discovered in Rome in the 16th century, and now forming one of the principal ornaments of the Sculpture Museum of the Louvre. It differs in some particulars from the version of the subject belonging to the Vatican collection. The original work, of the school of Praxiteles, is believed to have recently come to light in the excavations at Olympia.

Lent by the Rev. Montague Taylor.

CABINET No. 1. (Bronzes.)

2 STATUETTE.—Bronze. Hercules. Antique Roman. (H. 8½ inches.)

Right arm raised as if in the act of hurling a javelin; over the left arm, the usual attribute of the lion's skin. From other examples it appears that the third Labour of Hercules, the taking of the stag with golden horns, is here represented.

Lent by the Rev. Montague Taylor.

3 STATUETTE.—Bronze. Camillus. (Boy employed as a servant or inferior minister in a temple). Draped figure holding aloft a drinking vessel. Etruscan work. (H. 6 inches.)

Lent by the Rev. Montague Taylor.

4 GROUP.—Bronze. Venus and Cupid on bronze pedestal. Dark green patina. Antique Roman. (H. 10 inches.)

Lent by the Rev. Montague Taylor.

5 STATUETTE.—Bronze. Camillus. (Temple Attendant). Partly draped figure with chaplet of large leaves round the head, dish or shallow cup in extended right hand. Pale green patina. Etruscan. From Palestrina. (H. 9 inches.)

Lent by the Rev. Montague Taylor.

6 UNGUENTARIUM.—Bronze. In the form of a female bust, with handle above. Antique Roman. (H. 5 inches.)

Lent by the Rev. Montague Taylor.

7 HANDLE OF A VASE.—Bronze. A warrior seated in a dejected attitude under a tree, to the left; an erect draped female figure on the right. Supposed to represent the Dacian Conquest.

Affixed to a support of Siena marble. Antique Roman. Probably of the time of Trajan. (H. 4¾ inches, W. 4¾ inches.)

Lent by the Rev. Montague Taylor.

8 STATUETTE.—Bronze. Minerva. Right arm extended, presenting a disc or flat cup; left arm raised as if holding a spear. Antique Roman. (H. 9 inches.)

Lent by the Rev. Montague Taylor.

9 HAND MIRROR.—Bronze. Engraved with mythological subject. Etruscan work. From Palestrina. (L. 11¼ inches, W. 6 inches.)

Lent by the Rev. Montague Taylor.

10 STATUETTE.—Bronze. Standing figure of Jupiter, with attributes of thunderbolt and sceptre. Antique bronze pedestal. Græco-Roman work. (H. 7½ inches.)

Lent by the Rev. Montague Taylor.

11 ORNAMENT OF A VASE (?).—Bronze. Mask of a Marine Deity. Græco-Roman work. (H. 3¼ inches.)

Found at Pompei. Portions damascened with silver; the eye-balls of rubies.

Lent by the Rev. Montague Taylor.

12 STATUETTE.—Bronze. Apollo, on antique decorated bronze pedestal. Antique Roman. (H. 8½ inches.)

Undraped figure, wreathed; a quiver on the shoulder. At the back of the thigh is the following punctured inscription, M . PORT . TERT . BEL . AVG. CONCORD.

Lent by the Rev. Montague Taylor.

13 STATUETTE.—Bronze. Boy carrying an urn upon his head. Italian. 16th century. (H. 6½ inches.)

Lent by the Rev. Montague Taylor.

14 STATUETTE.—Bronze. Apollo. Reduction from the antique statue called the Apollino of the Uffizi, which was brought from Rome to Florence in 1780. Italian. 17th or 18th century. Florentine. (H. 7¾ inches.)

Lent by the Rev. Montague Taylor.

15 STATUETTE.—Bronze. Cupid discharging an arrow as he flies. Reduction from the antique. (?) On marble pedestal. Italian. 17th or 18th century. Florentine. (H. 4½ inches.)

Lent by the Rev. Montague Taylor.

16 STATUETTE.—Bronze. Mercury. Reduction from the marble formerly called the Antinous of the Vatican, now in the Cortile di Belvedere. Italian. 17th century. Florentine. (H. 8 inches.)

Lent by the Rev. Montague Taylor.

17 STATUETTE.—Bronze. Figure of Ceres. Reduction from the antique. Original in the Vatican. Italian. 17th century. Florentine. (H. 6¾ inches.)

Lent by the Rev. Montague Taylor.

18 STATUETTE.—Bronze. The Venus dei Medici. Reduction from the original marble, which was found at Tivoli, in the Villa of Hadrian, and removed to Florence about 1677. Italian. Late 17th or early 18th century. Florentine. (H. 8½ inches.)

Lent by the Rev. Montague Taylor.

19 STATUETTE.—Bronze. Seated figure of boy extracting a thorn from his foot. Reduction from the antique. Italian. Late 17th or early 18th century. Florentine. (H. 6 inches.)

Antique copies of the original Greek statue are in the Capitoline Museum in Rome and also in the Uffizi. The present literal reproduction of one of those copies should be compared with the inkstand, No. 177, Cabinet No. 5, a work of earlier date, where the action of the figure is reversed and slightly altered.

Lent by the Rev. Montague Taylor.

20 STATUETTE.—Bronze. An athlete holding a vase. Reduction from the antique. Original marble in the Uffizi. Italian. 17th century. Florentine. (H. 11½ inches.)

Lent by the Rev. Montague Taylor.

21 STATUETTE.—Bronze. Crouching Venus. (Venus accroupie.) From the antique. This reduction appears to have been made from the marble now in the Vatican, and not from that in the Uffizi collection. Italian. 17th century. Florentine. (H. 6½ inches.)

Lent by the Rev. Montague Taylor.

22 STATUETTE.—Bronze. Discobolus. Reduction from the antique. The finest copy of the statue is in the Vatican. The lost original work has been conjecturally attributed to NAUKYDES. 17th or 18th century. Italian. (H. 9½ inches.)

Lent by the Rev. Montague Taylor.

23 FIGURE.—Bronze. Tumbler. From a statuette in the Collegio Romano. Italian. 17th or 18th century. (H. 11¾ inches.)

Lent by the Rev. Montague Taylor.

24 STATUETTE.—Bronze. Highly finished figure of Hercules, on rosso antico pedestal. Club over right shoulder and lion skin on left arm. Italian. Late 16th century. Florentine. (H. 5¾ inches.)

Lent by the Rev. Montague Taylor.

25 STATUETTE.—Ebony. Negro boy. Right arm raised, left arm resting on his side. He wears a neck chain and armlets of silver gilt inlaid with gems. Italian. 16th century. Venetian. (H. 7¾ inches.)

Lent by the Rev. Montague Taylor.

26 GROUP.—Bronze. Female satyr, seated, with young male satyr by her side. Probably designed for an inkstand. Compare No. 173 in Cabinet No. 5. Italian. Middle of the 16th century. (H. 6¾ inches.)

Lent by the Rev. Montague Taylor.

27 STATUETTE.—Bronze. Paris. Reduction from the antique. Italian. 17th century (?). Florentine. (H. 9½ inches.)

Lent by the Rev. Montague Taylor.

28 STATUETTE.—Bronze gilt. Undraped female figure, bearing a small vase in the left hand. On marble pedestal. German. 16th century.

A small loop is inserted in the back of this figure, which has probably formed part of the decoration of a cabinet. (H. 7¾ inches.)

Lent by the Rev. Montague Taylor.

29 STATUETTE.—Bronze. Jester dancing. German. 16th century. (H. 9½ inches.)

Lent by the Rev. Montague Taylor.

30 STATUETTE.—Bronze. Grotesque figure of a satyr striding forward, right arm extended. The face turned upwards, with a leering expression. On African marble pedestal. Italian. 16th century. (H. 8 inches.)

Lent by the Rev. Montague Taylor.

31 STATUETTE.—Bronze. The Gladiator of Agasias. Reduction from the antique. The original marble, formerly in the Borghese Palace, is now in the Museum of Sculpture in the Louvre. Italian. 17th century Florentine. (H. 9¼ inches.)

A very fine copy of the famous Borghese statue, larger and of earlier date than the present example, is contributed by Lord Elcho, and will be found on the top of Cabinet No. 8. See also another version (No. 329) on the Lower Shelf in the same Cabinet.

Lent by the Rev. Montague Taylor.

32 STATUETTE.—Bronze. The Infant Hercules strangling the serpents. From the antique. Italian. 16th century. (H. 9 inches.)

This vigorous work differs greatly from the Græco-Roman bronze at Naples. It is in fact a translation into the art language of the cinque-cento, rather than a mere reproduction of a classical original. Another contemporary example, exhibited by Mr. Fisher, will be found (No. 316) in Cabinet No. 8.

Lent by the Rev. Montague Taylor.

33 STATUETTE.—Bronze. Standing figure of satyr, in the act of pouring wine from a jug into a shell, which he holds in his left hand. Late 16th century. (H. 11 inches.)

Lent by the Rev. Montague Taylor.

34 STATUETTE.—Bronze. Triton, or Sea Monster. Arms raised, as if in imprecation. Italian. Late 17th century. School of Bernini (?). (H. 9 inches.)

Lent by the Rev. Montague Taylor.

35 STATUETTE.—Bronze. The Antinous of the Capitoline Museum. Reduction from the antique. (A solid casting.) Italian. 17th century. (H. 11¾ inches.)

Lent by the Rev. Montague Taylor.

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36 INKSTAND.—Bronze. A triangular vase on lion feet. The cover surmounted by a figure of Cupid, seated. Italian. 16th century. (H. 8¼ inches).

Lent by Mr. Drury Fortnum.

37 GROUP.—Bronze. Venus and Cupid. (H. 5 inches.)

Lent by Mr. Drury Fortnum.

38 STATUETTE.—Bronze. Adam. (?) Italian. 16th century. (H. 6¾ inches.)

Lent by Mr. Drury Fortnum.

39 GROUP.—Bronze. The Pietà of Michael Angelo. Italian. Late 16th or early 17th century. Florentine, or possibly the work of ANNIBALE FONTANA. (H. 5½ inches, W. 4¼ inches).

Lent by Mr. Drury Fortnum.

40 STATUETTE.—Bronze. Male figure in chain armour. Ulysses. (?) (H. 6¾ inches).

Attributed to ADRIAN FRIES, or VRIES. Circa 1600.

Lent by Mr. Drury Fortnum.

41 SALTCELLAR.—Bronze, gilt. A triton, riding on a tortoise and blowing a conch shell, supports a scollop on his shoulder. Venetian. 16th century. (H. 5½ inches).

Lent by Mr. Drury Fortnum.

42 CANDLESTICK.—Bronze. A nude boy, or amorino, seated and holding a leafy cornucopia in each hand. Italian. 16th century. (H. 6½ inches, W. 5½ inches).

Lent by Mr. Drury Fortnum.

43 SALTCELLAR.—Bronze. A turtle ridden by a triton; he holds a conch shell on his head, another on his fish-like lower limb. Italian. Probably Roman, in the manner of BERNINI. 17th century. (H. 6¼ inches, W. 5⅜ inches.)

Lent by Mr. Drury Fortnum.

44 INKSTAND.—Bronze. A square base, containing divisions for ink, pens, &c., with scroll mask feet at the angles. On the flat cover, a female figure, holding a tablet, is seated on a pedestal. Italian. 17th century. (H. 8⅛ inches, W. 8½ inches).

Lent by Mr. Drury Fortnum.

On the Top of Cabinet No. 1.

45 STATUETTE.—Bronze. Copy of the antique Faun in the Tribuna of the Uffizi. (H. 11 inches.)

Lent by Mr. Alfred Morrison.

46 VASE.—Bronze. Oviform. The body and foot of hammered work engraved with cartouche ornament. The handle in the shape of a rampant lion; the nozzle or spout formed by a horned mask with a dragon issuing from its mouth. Late 16th century. Venetian. (H. 18 inches, dia. 12 inches.)

Lent by Mrs. Ford.

47 STATUETTE.—Bronze. Copy of the antique Faun in the Tribuna of the Uffizi. (H. 10½ inches.)

Lent by the Hon. Rowland Winn.

On Bracket to right of Cabinet No. 1.

48 FIGURE.—Bronze. Bacchus, from the antique. 16th or 17th century. Florentine. (H. 15½ inches.)

Lent by the Rev. Montague Taylor.

On Pedestal to the left of Cabinet No. 2.

49 VASE.—Bronze. Of oval form, supported by four Tritons. The handles are formed of two Tritons blowing conchs. The sides of the Vase embellished with a Greek sea fight in alto relievo. (H. 19½ inches, circ. 81½ inches.)

Lent by Sir William Drake.

CABINET No. 2. (Ivories.)

50 STATUETTE.—The Flagellation. (H. 7½ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

51 TANKARD.—Mounted in silver gilt. Bacchanalian figures. FIAMINGO. 17th century. (H. 12½ inches.)

Lent by Mr. Alfred Morrison.

52 FRAME.—Containing two musicians.

Lent by Mr. John Samuel.

53 TWO GROUPS.—Boys holding garlands of flowers, seated on trunks of trees. 17th century.

Lent by Mr. John Malcolm, of Poltalloch.

54 TANKARD.—Satyr. Boys and lion. FIAMINGO. 17th century. (H. 9 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

55 FRAME.—With five plaques ; musical subjects.

Lent by Mr. John Samuel.

56 TWO FRAMES.—Containing portraits of Henri IV. and Marie Antoinette.

Lent by Mr. G. B. C. Leverson.

57 VASE.—Floral decoration. (H. 12 inches.)

Lent by Rev. J. C. Jackson.

58 NEEDLE-CASE.—Subjects from Old Testament. Venetian work.

Lent by Mr. Vaughan.

59 PLAQUE.—Adoration of the Magi.

Lent by Mr. W. Salting.

60 STATUETTE.—A brigand. (H. 7½ inches.)

Lent by Rev. Montague Taylor.

61 STATUETTE.—St. James of Compostella. (H. 10 inches.)

Lent by Rev. J. C. Jackson.

62 FIGURE OF BOY, reclining. School of Bernini. 17th century. (H. 9 inches.)

Lent by Mr. Vaughan.

63 TWO FIGURES of Banditti. In frames.

Lent by Mr. G. B. C. Leverson.

64 TWO SALT-CELLARS. Each supported by three allegorical figures. By FIAMINGO. 17th century. (H. 6½ inches.)

From the Collection of the late Mr. George Field.

65 STATUETTE.—Amorino guiding a dolphin. FIAMINGO. 17th century. (H. 5½ inches.)

From the Collection of the late Mr. George Field.

66 TANKARD.—Mounted in silver gilt. Subject, Diana and Actæon. Two amorini on lid. 17th century. (H. 12 inches.)

Lent by Viscountess Strangford.

67 SLEEPING BOY.—FIAMINGO. 17th century. (H. 7 inches.)

From the Collection of the late Mr. George Field.

68 STATUETTES.—A pair of undraped male and female figures. German. (H. 11 inches.)

Lent by Mr. T. F. Shattock.

69 PLAQUE.—In frame. Descent from the Cross. German. From the Wynn Ellis collection.

Lent by Mr. W. Salting.

70 BUST of LOCKE. (H. 8 inches.)

Lent by Mr. Alfred Morrison.

71 TWO STATUETTES.—Jupiter and Juno. (H. 8 inches.)

Lent by Mr. G. B. C. Leverson.

72 TANKARD.—Silver mounted. Equestrian figures. Hunting subject.

Lent by Mr. G. B. C. Leverson.

73 BUST of RIGAUD. By LE MARCHAND.

Lent by Mr. Alfred Morrison.

74 CASKET.—Italian. Panelled sides, with figures in relief.

Lent by Mr. George P. Boyce.

On the Top of Cabinet No. 2.

75 STATUETTE.—Bronze. Figure of a bearded warrior with Greek helmet. Right arm and half of lower limbs wanting. Antique. Green patina. (H. 10 inches.)

Lent by Mr. Bowyer.

76 FIGURE.—Bronze. Fully draped statue of "Temperance," with the following inscription on the base:—"TEMPERATIS HOMINIBUS LEX DEVS." Flemish. 17th century. (H. 22 inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

77 STATUETTE.—Bronze. Male torso. Italian. Late 16th century. (H. 9 inches.)

Lent by Mr. Seymour Haden.

On Pedestal to right of Cabinet No. 2.

78 STATUE.—Bronze. David. He is represented as in the act of striding forward; grasping the sling in his right hand, he turns his head as if to measure his antagonist. The left hand, which is hollowed as if holding the stone, is thrown forward to balance the advancing right leg; a strap passes over the right shoulder to the left side.

This work has been supposed to be the long lost bronze ordered of Michel Angelo by the Florentine Signoria, for a present to the Maréchal de Gié, and ultimately completed by Benedetto de Rovezzano. (H. 36 inches.)

Lent by Mr. G. Salting.

On Brackets above Mantelshelf.

79 BUST.—Bronze. Life-sized head of a young girl bending forward, with face turned to the left, the mouth half open. The hair, which is partly braided, is gathered in a knot above the forehead. A strap or ribbon passes over the left shoulder and confines some gathered drapery on the breast. Florentine. Early 16th century. (H. 14 inches.)

Lent by the Duke of Westminster.

80 BUST.—Bronze. Head of one of Niobe's children, copied from the antique; life-size, on green-mottled imitation marble stand. The famous Niobe group was discovered in Rome. These marbles were acquired by the Medici family in 1583, and placed in the Villa Medici; they were removed to the Uffizi in 1779. Italian. Late 16th or early 17th century. (H. 14 inches.)

Lent by Mr. Fisher.

On Mantelshelf.

81 & **87** CANDLESTICKS.—Bronze Pricket. Ornamented with foliage, figures, masks, &c. 16th or early 17th century. (H. 12½ inches.)

From the collection of the late Mr. George Field.

82 & **86** FIGURES.—Bronze. Pair of Sphynxes of fantastic form, the wings meeting behind the head and terminating in an ornamental scroll. Large leaves project outward from below the neck and partly cover the breasts.

These figures, which are seated on oblong stands, decorated with masks and garlands, and supported on lions claws, are repliche of the sphynxes at the base of the famous paschal candlestick made by RICCIO for the Church of St. Anthony in Padua. See the inkstand No. 174 (in Cabinet No. 5), attributed to this master. North Italian. 16th century. (H. 19 inches.)

Lent by Mr. G. Salting.

83 to **85** THREE FRAMES OF IVORY PLAQUES. 14th century.

Memorandum on back of centre plaque:— "Sculptés et découpés à jour se detachant sur un fonds de Velours noir. Ces bas reliefs sculptés sur quatre plaques d'ivoire de même dimension, forment une suite de sujets au nombre de quatre dans chaque plaque, tous tirés de la Vie du Christ."

The two smaller are Gothic book covers, each containing six compartments.

Formerly in the Debruges collection.

From the collection of the late Mr. George Field.

On low Stands at each side of Fireplace.

88 & 89 STATUETTES.—A pair of Italian Bronze Statuettes representing "Ceres" and "Minerva." Originally forming terminal figures to Andirons. Italian. 17th century. (H. 23 inches.) On rosso-antico bases.

Lent by Sir William Drake.

On Wall to left of Cabinet No. 3.

90 BAS RELIEF.—Bronze. Elijah ascending in the fiery chariot. North Italian. (Padua ?). 15th or early 16th century. (D. 9¼ inches.)

Lent by Mr. Drury Fortnum.

91 BAS RELIEF.—Bronze. The triumph of Ariadne. A replica (of the time) of the panel in the bronze base at the Uffizi, which has been ascribed to LORENZO GHIBERTI and to DESIDERIO, but is believed (by Gaye) to be by VITTORIO GHIBERTI. ("Perkins' Tus. S.," i., p. 136.) It is figured in the "Gal. de Florence et du Palais Pitti," vol. i. Italian. (Florentine.) 15th century. (11⅜ by 15 inches.)

Lent by Mr. Drury Fortnum.

92 STATUETTE.—The Centaur ridden, bound by Cupid; after the antique in the Capitol, Rome. Ascribed to GIOVAN, BOLOGNA. The Cupid (of silver) to GIOV. DUGHÉ. By an old inscription on the base we read: "Gioanni da Bologna Fece il Centauro" — "Gioanni Dughé Fece l'amore." Italian. 16th century; the Cupid 17th century. (H. 16 inches.)

Lent by Mr. Drury Fortnum.

CABINET No. 3. (Ivories.)

93 PLAQUE.—Part of Casket, or book cover. 12th century.

Lent by Mr. Philip C. Hardwick

94 CEREMONIAL COMB.—French. 15th century.

Lent by Mr. Philip C. Hardwick.

95 PLAQUE.—Part of casket, or book cover. Late 14th century.

Lent by Mr. Philip C. Hardwick.

96 LEAF OF DIPTYCH. Early 13th century.

Lent by Mr. Philip C. Hardwick.

97 LEAF OF DIPTYCH. Early 13th century. French.

Lent by Mr. Philip C. Hardwick.

98 DIPTYCH. French.

Lent by Mr. Philip C. Hardwick.

99 CRUCIFIX.—Boxwood. Nuremburg (?). Late 16th century.

Lent by Mr. Philip C. Hardwick.

100 FIGURE OF THE VIRGIN.—Signed Bianchi, 1507. Italian.

Lent by Mr. Philip C. Hardwick.

101 CASKET.—Early 14th century.

Lent by Mr. Philip C. Hardwick.

102 STATUETTE.—Flagellation. 17th century.

Lent by Mr. Philip C. Hardwick.

103 PLAQUE.—Amorini leading a lioness.

Lent by Mr. Philip C. Hardwick.

104 OVAL DISH.—Italian. 16th century. Mythological subjects.

Lent by Mr. Philip C. Hardwick.

105 PLAQUE.—Head of Inigo Jones.

Lent by Mr. Philip C. Hardwick.

106 HANDLE of walking-stick. French. 18th century.

Lent by Mr. Philip C. Hardwick.

107 PANEL OF CABINET.—Italian. 18th century.

Lent by Mr. Philip C. Hardwick.

108 BOX.—Oval. Neptune and Amphitrite.

Lent by Mr. Philip C. Hardwick.

109 PLAQUE.—David with Goliath's head. Italian.

Lent by Mr. Philip C. Hardwick.

110 PLAQUE.—Oblong. Mars, Venus, and Cupid. Italian. Late 17th century.

Lent by Mr. Philip C. Hardwick.

111 PLAQUE.—Adam and Eve. German work. Middle 16th century.

Lent by Mr. Philip C. Hardwick.

112 STATUETTE.—Prometheus. Italian. 13th century.

Lent by Mr. Philip C. Hardwick.

113 CAST from Ivory, by FIAMINGO, of a Bacchanalian subject. The original is at Madrid.

Lent by Mr. Alfred Morrison.

114 PLAQUE.—Ivory. French.

Lent by Mr. Alfred Morrison.

On the Top of Cabinet No. 3.

115 GROUPS.—Bronze. Allegorical subjects. Male and female figures in half-flying attitudes.

Lent by Mr. T. F. Shattock.

116 FIGURE.—Bronze. Fully draped statue of "Prudence," with the following inscription on the base: "ESTOTE PRVDENTES SICVT SERPENTES." Flemish. 17th century. (H. 19 inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

117 See 115 (above).

On Table between Cabinets Nos. 3 and 4.

118 STATUETTE.—Ivory group of the Massacre of the Innocents. Italian. 16th century. (H. 13 inches.)

Lent by Mr. E. Joseph.

CABINET No. 4. (Bronzes.)

119 STATUETTE.—Bronze. A winged figure with helmet; quiver on right shoulder, a fish in the left hand, on giallo antico pedestal. Antique Roman. (H. 6 inches.)

Lent by Mr. Francis Cook.

120 STATUETTE.—Bronze. Seated figure of an emaciated youth, the eyes of silver; probably a votive offering. Antique Greek. (H. 3¾ inches.)

Lent by Mr. Francis Cook.

121 STATUETTE.—Bronze. Draped figure of a boy or young girl. Antique. (H. 2¾ inches.)

Lent by Mr. J. C. Robinson.

122 STATUETTE.—Bronze. Silvanus. Probably a reproduction from the antique. Italian. 16th. century. (H. 3½ inches.)

Lent by Mr. J. C. Robinson.

123 STATUETTE.—Bronze. Athene, of archaistic style. Antique Greek. (H. 7 inches.

Lent by Mr. Francis Cook.

124 STATUETTE.—Bronze. Highly finished male bearded figure, right arm extended, left bent at elbow. No attributes. On marble stand with ormolu garland at base. Italian. 17th century (?). Florentine. (H. 5 inches.)

Lent by Mr. Bowyer.

125 GROUP.—Bronze. Laocoon. An interesting variation from the antique design. Father and sons are here represented as seated or reclining on a long wall of rock. One of the children, in an agony of pain, has thrown himself head downwards across his father's knee, and the other son, paralleling the action of the father, turns up his face appealingly to the outraged god. Italian. 16th century. (H. 3½ inches.)

Lent by Mr. J. C. Robinson.

126 STATUETTE.—Bronze. Reduction from or model for the figure of Fortune surmounting the Dogana at Venice. Italian. (Venetian.) (H. 4½ inches.)

Lent by Mr. E. Cheney.

126* STATUETTE.—Bronze. Reduction from the antique marble, known as the Mercury or Antinous of the Vatican. (See also No. 16, in Cabinet 1.) (H. 7½ inches.)

Lent by Mr. Bowyer.

127 STATUETTE.—Bronze. Undraped male figure, striding forward and drawing a sword. 16th century. Florentine. (H. 8¼ inches.)

Lent by Mr. Vaughan.

128 FIGURE.—Bronze. Horse; trotting action. French. 18th century. (H. 5¾ inches.)

Lent by Mr. G. Salting.

129 STATUETTE.—Bronze. Figure in antique armour. Left arm raised, right extended. Copy from the antique. Italian (?) (H. 10 inches.)

Lent by Mr. Seymour Haden.

130 INKSTAND.—Bronze, partially gilt. Kneeling figure of satyr. The right arm raised, holding a shell; the left resting on a vase (the receptacle for the ink). (H. 7 inches.)

Lent by Mr. Bowyer.

131 STATUETTE.—Bronze. Venus, after JOHN OF BOLOGNA. (See also Nos. 138, 148, and 180, from all of which it differs in the action of the left arm, and in having the left foot supported on a vase). Italian. (H. 6¼ inches.)

Lent by Mr. E. Cheney.

132 CASKET.—Steel. Of rectangular form, with raised cover, having a higher stage, surmounted by a crown, and decorated at the angles with cornucopiæ. The sides of the casket divided into panels, and ornamented with rams-heads, scroll-work, and hanging flowers in relief. In the centre of the two front panels are figures of Minerva and Mars in alto relievo. Formerly belonged to the Medici family. From the Soulages collection. (H. 10¼ inches, W. 7½ inches.) Early 16th century. Florentine.

Lent by Mr. John Malcolm, of Poltalloch.

133 STATUETTE.—Bronze. Venus, after John of Bologna. Compare Nos. 131, 138, 148 and 180, from which the present example differs in the action of the left hand. Late 16th century. Florentine. (H. 6 inches.)

Lent by Mr. George P. Boyce.

134 GROUP.—Bronze. Woman carried off by a hippocentaur. (Nessus and Dejanira.) 16th or 17th century. Florentine. (H. 10½ inches.)

Lent by Sir William Drake.

135 JUG.—Bronze. Oinochoe form. Plain sides, high-arched handle. Antique Greek. (H. 4½ inches.)

Lent by Mr. Vaughan.

136 STATUETTE.—Bronze. Bacchus, vine-crowned; a goat-skin across the shoulder. Hanging from the right hand, which rests upon the top of the head, is a bunch of grapes; a similar bunch is in the pendent left arm, and a dog with raised paw endeavours to reach it. Late 16th century. Florentine. (H. 9 inches.)

Lent by Mr. Bowyer.

137 STATUETTE.—Bronze. Mercury, (?) playing on a flute ; winged helmet on his head ; long, hanging drapery from left arm to the base of the figure. Late 16th or 17th century. Florentine. (H. 9¼ inches.)

Lent by Mr. Bowyer.

138 STATUETTE.—Bronze. Venus, after JOHN OF BOLOGNA. See Nos. 131, 148, and 180. Late 16th or 17th century. Florentine. (H. 10½ inches.)

Lent by Mr. Bowyer.

139 GROUP.—Bronze. Hercules tearing open the jaws of the Nemean lion. On a convex base, upon which lie the club and bow of the hero. Italian. 15th century. (H. 7½ inches.)

Lent by Mr. G. Salting.

140 STATUETTE.—Bronze. Boy in startled attitude. 16th or 17th century. Florentine. (H. 7½ inches.)

Lent by Mr. Butler.

141 CASKET.—Bronze. Oblong in shape, with figures and ornamentation in relief. On the cover is the head of Medusa surrounded by a garland, with winged genii as supporters. On the front and back panels a bust in high relief, with cornucopiæ, supported on each side by a centaur carrying off a woman. Italian. 15th or early 16th century. The original design ascribed to DONATELLO. (H. 3½ inches, L. 8¼ inches, D. 4½ inches.)

Lent by Mr. E. Cheney.

142 GROUP.—Bronze. Bacchanalian boys ; one supporting the other aloft on his arm. On high marble stand. Italian. 16th or 17th century. (H. 7½ inches.)

Lent by Sir William Drake.

143 INKSTAND.—Bronze. Head crowned with laurel; upturned face. The open mouth serves for the introduction of the pen. 16th century. Florentine. (H. 4¼ inches.)

Lent by Mr. Falcke.

144 CRUCIFIX (figure for).—Bronze. The body divided longitudinally, probably to form a receptacle for a relic. Italian. 17th century. (H. 5 inches.)

Lent by Mr. Bowyer.

145 STATUETTE.—Bronze. Phryne (?). Undraped figure, with hands raised to conceal the face; elbows extended. On yellow marble stand. 16th century. (H. 7½ inches.)

Lent by Mr. Bowyer.

146 INKSTAND.—Bronze. Supported on a tripod formed of goats' legs and satyrs' heads. The bowl decorated with garlands and masks in relief. Italian. 16th century. (H. 7 inches.)

From the collection of the late Mr. George Field.

147 STATUETTE.—Bronze. Undraped helmeted figure, advancing with left arm thrown forward and right swung back. Italian. 16th century. (H. 10 inches.)

Lent by Mr. Falcke.

148 STATUETTE.—Bronze. Venus, after JOHN OF BOLOGNA. (See Nos. 131, 138, and 180.) Late 16th or 17th century. Florentine. (H. 9½ inches.)

Lent by Mr. Julian Marshall.

149 & 150 STATUETTES.—Bronze. The prisoners for the tomb of Julius II. The original marbles of Michel Angelo are now in the Louvre. (H. 8 inches.)

Lent by Mr. Falcke.

151 STATUETTE.—Bronze. Undraped female dancer. On lapis lazuli stand. (H. 6 inches.)

Lent by Mr. Bowyer.

On the Top of Cabinet No. 4.

152 STATUETTE.—Bronze. A dancing boy. Attributed to JOHN OF BOLOGNA. (See No. 154, a plaster cast of a somewhat similar figure in the Bargello, Florence.) (H. 7 inches.)

Lent by Mr. G. Salting

153 STATUETTE.—Bronze. Mercury, after JOHN OF BOLOGNA. Italian. 17th or 18th century. (H. 12 inches.)

Lent by Mr. C. Wigram.

154 CAST.—Plaster, bronzed. Statuette in the Bargello, Florence. Exhibited for comparison with No. 152. (H. 7 inches.)

Lent by Mr. G. Salting.

On Wall to left of Cabinet No. 5.

155 MEDALLION.—Bronze. Portrait of Pierre Jeannin, celebrated French Statesman, b. 1540, d. 1622. (D. 7 inches.)
By DUPRÉ; signed. *Lent by Mr. Bowyer.*

On Stand to left of Cabinet No. 5.

156 GROUP.—Bronze. Apollo and Marsyas. The following inscription on the base of the bronze: "Donné par Cosme III. de Medicis Grand Duc de Toscane a M. Rigaud en 1716." Italian or French (?). Early 18th century. (H. 24 inches.)

Lent by Mr. J. E. Taylor.

CABINET No. 5. (Bronzes.)

157 STATUETTE.—Bronze. A Male Prisoner. 17th century. Florentine. (H. 5 inches.)

Lent by Mr. Drury Fortnum.

158 INKSTAND.—Bronze. Orlando pulling the monster from the deep (?). 16th century. Florentine. (H. 5⅝ inches, l. 5¾ inches.)

For many years belonging to the Passerini family in Florence, by whom it had always been regarded as a work of CELLINI.

Lent by Mr. Drury Fortnum.

159 STATUETTE.—Bronze. Hercules. North Italian. 15th or 16th century. (H. 9⅝ inches.)

Similar to the Hercules on the Porta della Stanga of Cremona (now in the Louvre) and to Sir R. Wallace's box-wood figure, on the base of which is inscribed OPVS . FRANCISCI . AVRIFICIS. (Franciscus a Sta: Agata of Padua.)

Lent by Mr. Drury Fortnum.

160 GROUP.—Bronze. Latona and Children (?). Italian. 16th century. (H. 5 inches, W. 4 inches, L. 8½ inches.)

Attributed to GULIELMO DELLA PORTA. Perhaps a study for one of the figures (Abundance ?) for the tomb of Paul III., now in S. Peter's.

Lent by Mr. Drury Fortnum.

161 STATUETTE.—Bronze. S. John the Evangelist. Italian. 15th century. (H. 5⅝ inches.)

Ascribed to LO. GHIBERTI. This statuette and the companion figure (No. 163) were probably at the base of a crucifix.

Lent by Mr. Drury Fortnum.

162 LAMP.—Bronze. Boat-shaped, with two burners, on a baluster stem, supported on triple claw-foot. The cover surmounted by a nude boy holding a sword and supporting a shield. Italian. 16th century. Florentine. (H. 12½ inches.)

Lent by Mr. Drury Fortnum.

163 STATUETTE.—Bronze. The Virgin Mary. Italian. (H. 5⅝ inches.)

Ascribed to LO. GHIBERTI. (See also companion figure, No. 161.)

Lent by Mr. Drury Fortnum.

164 INKSTAND.—Bronze. A naked female standing at the side of an oviform vase. A skull and sword on the ground, and a round shield. (H. 7⅝ inches.)

On a label is the inscription in relief: VITAM . NON . MORTEM . RECOGITA, and the initial letters P. V., between which is the emblem, two fish impaled. Beneath the base is engraved the date 1525, and the emblem a cross, terminated as a hook. By PETER VISCHER.

Lent by Mr. Drury Fortnum.

165 STATUETTE.—Bronze. Venus. Holding a wreath. Antique Greek. (H. 13⅛ inches.)

Found near Mogla, in Asia Minor, in the neighbourhood of the ancient Stratonice, in Caria, in 1841. Attributed by the late Prof. Westmacott to the School of Praxiteles, who worked in Caria.

Lent by Mr. Drury Fortnum.

166 INKSTAND.—Bronze. A naked female standing at the side of a vase, of quadrate and angular form, a skull beneath her feet, helmet on head; a shield rests against the vase, a sceptre lies beneath. On a label is the inscription in relief VITAM . NON . MORTEM . RECOGITA. (H. 6½ inches.)

Among the ornaments in relief on the vase, the emblem of two fish impaled occurs on each side. By PETER VISCHER.

These inkstands (Nos. 165 and 166) are figured and described in Dr. Lübke's folio book on Peter Vischer and his works. (Peter Vischer's Werke, fol: Nürnberg, 1878.)

Lent by Mr. Drury Fortnum.

167 STATUETTE.—Bronze. A female prisoner. Italian. 17th century. Florentine. (H. 4⅞ inches.)

Lent by Mr. Drury Fortnum.

168 STATUETTE.—Bronze. S. John the Baptist. Italian. 15th century. Conjecturally ascribed to DONATELLO. (H. 10⅜ inches.)

Lent by Mr. Drury Fortnum.

169 CANDLESTICK.—Bronze. Wide circular base, ornamented with masks and wreaths in a cavetto, and with strapwork on the upper face, all in relief and between leafage mouldings. The stem is also decorated with acanthus, masks, hanging flowers, &c., executed in the wax with the greatest care and boldness of modelling. Italian. 15th century. Florentine. (H. 11⅞ inches, d. 8⅛ inches.)

Perhaps by POLLAIUOLO.

Lent by Mr. Drury Fortnum.

170 STATUETTE.—Bronze. Venus. North Italian. 15th or early 16th century. In the manner of JO. FRANCIA. (H. 10½ inches.)

Lent by Mr. Drury Fortnum.

171 SALTCELLAR.—Bronze gilt. Three marine horses, on a richly ornamented triangular base, support three silver shells for the salt. A figure of Neptune surmounts. Venetian. 16th century. (H. 14¼ inches.)

Lent by Mr. Drury Fortnum.

172 SALTCELLAR.—Bronze. A kneeling, nude, male figure, supporting a clam shell on his shoulder. Florentine. 16th century. (H. 8⅜ inches.)

The artist's model, from which others were cast. Two of such are in the South Kensington Museum. See also No. 182 in the present collection.

Lent by Mr. Drury Fortnum.

173 INKSTAND.—Bronze. The lower part, supported on a lion-footed triangular base, is composed of three winged female creatures, sphynxes or harpies, tied together by the wings, and supporting a moulded circular holder for the glass ink vessel. The cover is surmounted by a group—a satyr seated and tied, a nymph and a Cupid stand at his sides, she offers him fruit; a child is at his feet lying among flowers. Italian. 16th century, about 1530. (H. 14 inches.)

Formerly in the Bernal and Uzielli collections.

Lent by Mr. Drury Fortnum.

174 INKSTAND.—Bronze. A seated Pan holding a vase. Attributed to ANDREA BRIOSCO, known as RICCIO of Padua. Italian. 15th or early 16th century. (H. 7½ inches, L. 8¼ inches.)

Lent by Mr. Drury Fortnum.

175 CANDLESTICK.—Bronze. A circular base, on four moulded feet, divided into a concave and a convex stage, each enriched with arabesque foliation in relief, vine and oak leaves, &c. The pedestal, with central knob and vase-shaped nozzle, is also so enriched. Italian. 15th century. Circa 1480. (H. 8⅞ inches, d. 8 inches.)

Attributed to POLLAIUOLO.

The ornamentation corresponds in character with that on the doors of the shrine enclosing S. Peter's chains in S. Pietro in Vincoli at Rome.

Lent by Mr. Drury Fortnum.

176 STATUETTE.—Bronze. Apollo, or perhaps Castor or Pollux; on triangular pedestal. North Italian. 15th or 16th century. (H. 7½ inches.)

The pedestal has been ascribed to DONATELLO. Two figures, nearly similar to those upon it, are on the Porta Della Stanga.

(*Vide* Gazette des Beaux Arts, xiii. p. 313, &c.)

Lent by Mr. Drury Fortnum.

177 INKSTAND.—Bronze. A youth drawing a thorn from his foot; after the antique statue in the Capitoline Museum, but reversed in pose and varied in details. A shell, for the ink, at his feet. The hollow tree trunk on which he sits is a pen receptacle. Italian. 16th century. (H. 7¾ inches, L. 5½ inches.)

Lent by Mr. Drury Fortnum.

178 INKSTAND.—Bronze. A base, in two stages, with boy satyrs at the angles, and surmounted by the figure of a female satyr holding a baby, which she is about to bathe in the tub beneath. Italian. Probably Roman. Late 16th or early 17th century. (H. 9¼ inches, L. 9 inches.)

Lent by Mr. Drury Fortnum.

179 CANDLESTICKS.—Bronze. A baluster-shaped stem rising from a domed base, richly engraved with arabesque foliation. Venetian. 16th century. (H. 7⅛ inches, D. 6 inches.)

Lent by Mr. Drury Fortnum.

180 STATUETTE.—Bronze. Venus. Attributed to GIAN : BOLOGNA. Circa 1560. Florentine. (H. 13 inches.)

This is a careful cast, of the original period. It was subsequently reproduced. The marble life-sized figure (known as the Venus of Michel Angelo) is in the Villa Ludovisi at Rome. (See also Nos. 131, 138, and 148.)

Lent by Mr. Drury Fortnum.

181 CANDLESTICKS.—Bronze. With wide circular domed base and baluster formed stem, enriched with foliation, &c., in relief; a shield of arms. Italian. 16th century. (H. 7⅜ inches, d. 6¾ inches.)

Lent by Mr. Drury Fortnum.

182 SALTCELLAR.—Bronze gilt. The same model as No. 172. One of the set cast from that original. (H. 8 inches.)

Lent by Mr. Drury Fortnum.

183 CANDLESTICKS.—Bronze. A baluster formed stem rises from a domed base and patera. The whole surface covered with scrolls and foliage richly engraved and inlaid with silver. Venetian. 16th century. (H. 6¾, D. 6 inches.)

Lent by Mr. Drury Fortnum.

184 STATUETTE.—Bronze. Eve (or Cleopatra (?)). North Italian. Early 16th century. (H. 13 inches.)

Lent by Mr. Drury Fortnum.

185 INKSTAND.—Bronze. A tortoise ridden by a satyr, who holds a shell in one hand, a fish in the other. Italian. Late 16th century. (H. 8¼ inches, l. 7½ inches.) Conjecturally attributed to BARTO. AMMANATI.

Lent by Mr. Drury Fortnum.

Affixed to Upper Part of Cabinet No. 5.

186 ARCHITECTURAL ORNAMENT.—Bronze. Head of grotesque monster, with horns and long ears, surmounted by a pair of wings. Italian. 16th century.

Lent by Mr. E. Cheney.

On Wall to right of Cabinet No. 5.

187 PLAQUE.—Bronze repoussé, a Baccanalia dei Putti. Italian. 17th century.

Lent by Rev. Montague Taylor.

On Stand to right of Cabinet No. 5.

188 GROUP.—Bronze. Prometheus unbound. Mercury is loosening the chain. The eagle on the rock to the right. Same inscription as No. 156. Italian or French (?). Early 18th century.

Lent by Mr. J. E. Taylor.

CABINET No. 6. (Bronzes.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.

189 PLAQUE.—The Virgin, half figure, holding the child, on a cushion on her left knee. He holds a bird. Italian. 15th century. (H. 5¼ inches, w. 3⅜ inches.)

190 PLAQUE.—A Pax. The Virgin and Child enthroned; Saints and Cherubs. North Italian. 15th century. (4⅞ by 8⅛ inches.)

191 PLAQUE.—The dead Saviour, upheld in the sarcophagus by Mary and St. John; between two candelabra. On a label, I. H. S. North Italian. Padua? 15th century. (3 by 2¼ inches.)

192 PLAQUE.—A Pax. The Saviour upheld in the sarcophagus by Mary and St. John. A moulded framing surrounds. In the manner of *Mantegna*. 15th century. (4¾ by 3¼ inches.)

193 PLAQUE.—The Sibyl predicting the birth of Christ to Augustus? The Virgin and Child is seen in the heavens. North Italian. *Caradosso?* 15th or 16th century. (H. 2⅝ by $2^{5}/_{16}$ inches.)

194 PLAQUE.—Hercules and Antœus. North Italian. About 1500. (2⅞ by 2¼ inches.)

195 PLAQUE.—Mars and Venus, or Victory and Fame. North Italian. About 1500. Perhaps by the same hand as 194. (2¾ by 2¼ inches.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

196 PLAQUE.—St. Sebastian tied to a single column; on a label is the letter M. Italian. (In the manner of *Bartolomeo Montagna*?) 15th–16th century (5⅛ by 3⅝ inches.)

197 PLAQUE.—Mercury and Flora or Pomona; a tripod between them. North Italian. 15th century. By "*Christophorus Hierimiae.*" (2¾ inches sq.)

198 PLAQUE.—For a Pax. Half-figure of the Virgin with the Child. A candelabrum on either side. North Italian. 15th century. Paduan School. Probably by "*Christophorus Hierimiae.*" (3¾ by 3⅜ inches.)

199 CIRCULAR PLAQUE.—Apollo and Python. Italian. About 1500. By "*Francisco Antonio Erizzo.*" (See medallion of Nicola Vomica of Treviso.) Nos. 221 and 222, and perhaps 200, are probably by the same hand. (D. 2⅝ inches.)

200 CIRCULAR PLAQUE.—Pan and Pomona? Italian. About 1500. (D. 2¼ inches.)

201 PLAQUE.—Hercules and the Nemean Lion. North Italian. 15th century. (H. 3 inches, w. 2¼ inches.)

202 PLAQUE.—Hercules and Antœus. North Italian. 15th century. (3¾ by 3 inches.)

203 PLAQUE.—Allegorical. Reverse of a medal of Antonio Gonzaga. Italian. 15th century. (D. 1⅝ inch.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

204 PLAQUE.—Allegorical subject. Italian. 15th century. (D. 1¼ inch.)

205 PLAQUE.—The Crucifixion. With many figures. North Italian. 15th century. School of Francia? On the moulding are the letters F. R. (5½ by 4⅛ inches.)

206 PLAQUE.—The Resurrection. North Italian. 15th century. By same hand as 205. (4 by 2⅝ inches.)

207 PLAQUE.—St. Jerome. North Italian. 15th century. By same hand as 205. (3 by 2⅜ inches.)

208 PLAQUE.—The Entombment. North Italian. 15th century. By same hand as 205. (4¼ by 2⅞ inches.)

209 PLAQUE.—David with the slain Goliath. North Italian. About 1500. Perhaps by the same hand as 202. (2¾ by $2^{3}/_{16}$ inches.)

210 ORNAMENT for a Sword Pomel. Gilt. A Vase between Cupids, a mask, &c. North Italian. 15th century. ($3^{1}/_{16}$ 3⅜ inches.)

211 PLAQUE.—Shaped for a Sword Pomel. Warriors, a female prisoner, &c. North Italian. 15th century. (2⅜ by 3 inches.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

212 PLAQUE.—Circular, for Sword Pomel? Medusa's head between two Boys. Italian (Florentine?). 15th or 16th century. (D. 1⅞ inch.)

213 PLAQUE.—Cupid Crowned by Victory. On a label "I. S. A." Italian. 15th or 16th century. (D. 1⅞ inch.)

214 PLAQUE.—Elliptic. Half figure of an aged Satyr. From the Martelli Mirror. By Donatello. 15th century. (4½ by 3⅛ inches.)

215 PLAQUE.—Eliptic. Half figure of a Bacchante, milking her breast into a Rhyton. From the Martelli Mirror. By Donatello. (4¼ by 3^{5}_{1} inches.)

216 PLAQUE.—Elongated oval. Hercules and the Bull, "ACHELOVS," Hercules and the Lion; and the Judgment of Solomon, in three panels. North Italian, by "Moderni." 15th century. (3⅝ by 1⅝ inches.)

217 COMPANION PLAQUE.—The Rape of Djanira; Fame seated; and Hercules Shooting at Helios, in three panels. North Italian. 15th century. By Moderni. (3⅝ by 1⅝ inches.)

218 PLAQUE.—Hercules and the Oxen of Geryon. North Italian. 15th century. "O. Moderni." (2¾ by $2^{1}/_{16}$ inches.)

219 PLAQUE.—Hercules and the Centaur Nessus. North Italian. 15th century. "O. Moderni." (2¾ by 2⅛ inches.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

220 PLAQUE.—The Deposition. Italian ; Paduan School. 15th century.

221 CIRCULAR PLAQUE.—Arion made Prisoner by the Pirates. North Italian. About 1500. (D. 4⅛ inches.)

222 CIRCULAR PLAQUE.—The Fall of Phaeton. North Italian. About 1500. By same hand as 221. (D. 4⅛ inches.)

223 CIRCULAR PLAQUE.—Cupid Sleeping. North Italian. 15th or 16th century. Probably by *Boldu,* of Venice. (D. 2⅝ inches.)

224 PLAQUE.—Venus and Cupid. North Italian. 15th century. (5 by 3⅛ inches.)

225 PLAQUE, Circular.—The Judgment of Paris ; a charming composition in the manner of Giacomo Francia. 15th century. Signed IO. F. F. (D. 2¼ inches.)

226 PLAQUE.—Allegorical Subject. Signed IO. F. F. 15th century. (D. 2¼ inches.)

227 PLAQUE.—Portrait of a Man. North Italian. 15th century. (2⅛ by $1\frac{5}{16}$ inch.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

228 PLAQUE.—Portrait of a Man in high cap. North Italian. 15th century. (2⅞ by 1½ inches.)

229 PLAQUE.—Portrait. Head of a Man. Italian. 15th or early 16th century. (D. 2 inches.)

230 A PAX.—The Holy Family. Italian. 16th century.

231 A PAX.—The Virgin and Child. Gilt. Italian. 16th century. (3⅞ by 3 inches.)

232 PLAQUE.—The Virgin and Child. Italian (Florentine). 15th century. By same hand as 254. (2⅝ by 2¼ inches.)

233 PLAQUE.—The Virgin and Child. In a rich framing, with studs at the angles. Italian (Florentine). 15th century. ($3^{3}/_{16}$ by 2¼ inches.)

234 PLAQUE.—The Virgin and Child Enthroned. Italian (Florentine?). 15th century. (3¾ by 2⅛ inches.)

235 PLAQUE.—The Virgin and Child. Italian (Florentine). 15th century. In manner approaching to Botticelli (3⅝ by 2⅞ inches.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

236 PLAQUE—for a Pax.—The Descent from the Cross. Italian. 16th century. (In the manner of Jacopo Sansovino). (4½ by 2⅞ inches.)

237 PLAQUE—upright oval.—The Circumcision. Italian. 16th century. Perhaps a cast from a seal, and the work of Lautizio of Perugia. (3⅜ by 2⅜ inches.)

238 PLAQUE.—Vesica shaped. The Virgin and Child with Saints, &c., the Father above. Below, the Medici arms and Cardinal's Hat. (4¼ by 2⅝ inches).

Cast from a seal of Cardinal Guilio de' Medici,* conjecturally ascribed to Lautizio of Perugia, circa 1510.

239 PLAQUE.—The Holy Family. PVER. NATVS. EST. NOBIS. Round. Italian. (Florentine.) 16th century. (D. 4⅝ inches.)

240 PLAQUE.—Oval. The rape of Ganymede. Cast from an engraved crystal. Probably the work of Giovanni di Castel Bolognese, after the design of Michel Angelo. Italian. 16th century. (H. 2⅝ inches, W. 3⅝ inches.)

241 PLAQUE.—The Adoration of the Shepherds. Cast from an engraved crystal, the work of Giov. Giacomo Caraglio, of Verona. Italian, 1540-50. (3 by 3½ inches.)

Signed IO IAC °BVS. VE

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*Afterwards Clement VII.

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

242 PLAQUE.—Neptune in his Car. Cast from an engraved crystal, the work of Giovanni di Castel Bolognese, after the engraving by Marc Antonio. Signed IOANNES. Italian. 16th Century.

243 PLAQUE.—Head of an aged Monk or Saint. Italian. Early 16th century. (1⅝ inches square.)

244 A BADGE; or "*Enseigne*," for the hat.—Head of Pompey on green enamelled ground. Italian. 16th century. (D. 1½ inches.)

245 PLAQUE.—Amphitrite. Cast from an engraved crystal. Probably the work of Nazzaro, of Verona. Italian. 16th century. (2¼ by 1⅞ inches.)

246 PLAQUE.—Poverty eating her own heart. German. 16th century. (2⅞ by 2 inches.)

247 PLAQUE.—Head of the Saviour, in profile. North Italian. 15th century. School of Amadeo? (3½ by 2½ inches.)

248 MEDAL.—Portrait of the Saviour. Said to have been taken from the Emerald Vernicle. (See paper by Albert Way, Archæological Journal, vol. xxix., p. 109.) Italian. 16th century. (D. 3½ inches.)

Collection of Bas-relief, Plaques, &c., lent by Mr. Drury Fortnum.—continued.

249 MEDALLION of the Saviour. Four masks and scrolls surround. Italian. 16th century. (D. 4 inches.)

250 MEDAL of the Saviour. Hebrew inscription on the reverse. Italian. 16th century. (D. 1⅞ inches.)

251 MEDALLION PORTRAIT of Erasmus. Flemish. 1519 A proof of one side only.

252 A VERONICA.—Sta. Veronica between Sts. Peter and Paul. Italian. 14th or early 15th century. (D. 2⅛ inches.)

253 PAX PLAQUE,—The presentation in the Temple. North Italian. 15th century. By same hand as 205. (4 by 2⁹/₁₆ inches.)

254 PLAQUE.—For a Pax. The adoration of the Magi. Florentine (probably.) 15th century. In the manner of Ghirlandaio. (3⅞ by 2¾ inches.)

255 MEDAL.—Bronze. Of Michael Angelo, by Leo Leone, and the original portrait in wax from which the medal was executed. (See Archæological Journal, vol. xxxii.)

On the Top of Cabinet No. 6.

256 PAIR of oinochoe shaped jugs. Repoussé work. Italian. 16th century.

Lent by Mr. Drury Fortnum.

257 CANDLESTICKS.— Bronze. Pair of Cupids holding cornucopiæ on bronze stands. 16th century. Italian.

Lent by Mr. G. Salting.

258 CUP.—Bronze. Repoussé, with floriated ornament. 16th century. Venetian.

Lent by Lord Elcho.

On Wall to left of Cabinet No. 7.

259 CRUCIFIX.—Bronze and Ivory. The figure of Christ in bronze, on an ivory cross. Mounted in case. Italian. Late 16th or 17th century. (Height of figure, 13½ inches.)

Lent by Col. E. Hegan-Kennard, M.P.

260 CRUCIFIX.—Bronze. Attributed to JOHN OF BOLOGNA. Italian 16th century. Mounted on ebony, the base inlaid with Florentine mosaics. (Height of figure, 14½ inches.)

This crucifix originally belonged to Cardinal Pandolfini, and was purchased for Queen Marie Amélie of France from the Countess Nencini, *née* Pandolfini, (the last of the family). It arrived in Paris on the 24th February, 1848, the day on which the Orleans royal family fled. It at that time received the slight injury which is still apparent in the right arm.

Lent by Sir William Drake.

261 RELIEF.—Bronze. The Crucifixion—St. John and Virgin with accompanying groups in alto-relievo. The figure of Christ in full relief appears to be of later date than the rest of the work. In ormolu frame with wood inlaid. Italian. 16th century. (H. 15 in., W. 10½ in.)

Lent by Mr. Bowyer.

CABINET No. 7. (Ivories.)

262 STATUETTE.—The Madonna. Early 15th century. (H. 13 inches.)

Lent by Colonel Hegan-Kennard, M.P.

263 PAX.—The Adoration of the Kings. In brass Gothic frame. Probably German. Early 15th century. (H. 4 inches, W. 4 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

264 PANEL or Plaque.—The legend of S. Nicolo di Bari. 15th century. Italian. (H. 8½ inches, W. 7½ inches.)

Lent by Mrs. Blood.

265 TRIPTYCH.—In centre compartment, Virgin and Child; overhead, two busts of saints in window; on each side, a saint; in each wing, a saint. All figures standing. Framed in Mosaic work. Italian. Early 14th century. School of Orcagna. (H. 10½ inches, W. 9½ inches.)

Lent by Mrs. Blood.

266 TABLET, in relief.—In centre, Our Saviour in the act of benediction; in angles, emblems of the Four Evangelists. 11th century. (H. 7 inches, W. 4 inches.)

Lent by Mr. Bowyer.

267 DIPTYCH, or pair of Devotional Tablets, in four compartments. 1st. Christ bearing His Cross. 2nd. The Flagellation. 3rd. The Crucifixion. 4th. The Entombment. 14th century. Italian. (H. 5 inches, W. 4 inches.)

Lent by Rev. J. C. Jackson.

268 COMB.—16th century. German.

Lent by Lady Tite.

269 ST. GEORGE AND THE DRAGON.—German. 14th century.

Lent by Mr. Alfred Morrison.

270 COFFRET.—Hispano-Moresco, of the first half of the 11th century. Brought from Cordova. (H. 6 inches.)

Translation of the inscription in the ancient Cufic character:—

"It is more beautiful than a casket adorned with diamonds. It serves to contain precious spices, musk, camphor, and ambergris. There is nothing for me so admirable as the sight of it. It inspires me with constancy to support the troubles which happen in my house."

Betwixt the hinges is the maker's signature—"FECIT KHALAF."

Lent by Mr. John Malcolm, of Poltalloch.

271 DEVOTIONAL TABLET, in five leaves. 15th century. (H. 7½ inches, W. 7 inches.)

Lent by Rev. J. C. Jackson.

272 FIGURE of the Saviour crucified. The arms wanting.

Lent by Rev. J. C. Jackson.

273 STATUETTE.—Virgin and Child. Ascribed to the 13th century. English (?). (H. 10 inches.)

Lent by Rev. W. J. Loftie.

274 LEAF OF DIPTYCH.—Carved with death of the Virgin. In three compartments. End of 14th century. Italian. (H. 8¼ inches, W. 4⅞ inches.)

Lent by Mr. John Malcolm, of Poltalloch.

275 DEVOTIONAL TABLET.—Coronation of the Virgin (with child in her arms) by descending angel. At each side, an attendant angel. French. 13th century. (H. 9 inches, W. 4¾ inches.)

Lent by Mr. John Malcolm, of Poltalloch.

276 PLAQUE.—Ascension of Christ. Group of the Apostles. German. (H. 4½ inches, W. 2½ inches.)

Lent by Mr. G. B. C. Leverson.

277 PLAQUE.—Virgin and Child, with two attendant angels. Early French. (H. 4¾ inches, W. 2 inches.)

Lent by Rev. J. C. Jackson.

278 PLAQUE.—Adoration of the Magi. French. (H. 4 inches, W. 2½ inches.)

Lent by Rev. J. C. Jackson.

279 PLAQUE.—Angel announcing the Resurrection of Christ to the Marys; Roman soldiers below asleep. French. Early 15th century. (H. 3½ inches W. 2 inches.)

Lent by Mrs. Blood.

280 PLAQUE.—Crucifixion with Marys on each side. Italian. Early 15th century. (H. 3½ inches, W. 2 inches.)

Lent by Mrs. Blood.

281 DIPTYCH.—Life of Christ, in six compartments, under Gothic canopies. 15th century. Italian. (H. 7¾ inches, W. 9 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

282 LEAF OF DIPTYCH.—Crucifixion and St. John and the Virgin. Italian. 14th century. (H. 9½ inches, W. 5 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

283 STATUETTE.—Figure of St. Marguerite, draped and crowned. English. 15th century. (H. 10 inches.)

Lent by Mr. Bowyer.

284 TABERNACLE.—Coronation of the Virgin: in the Inventory of the Church of Salisbury, 1536. (H. 8 inches, W. 3¾ inches.)

Lent by Rev. J. C. Jackson.

285 PLAQUE.—Birth of Christ. Italian. 16th century. (H. 3¾ inches, W. 2¼ inches.)

Lent by Mr. Bowyer.

286 TERMINAL PIECE OF A ROSARY.—Head of Christ. The Virgin, and a skull.

Lent by Rev. J. C. Jackson.

287 TERMINAL PIECE OF A ROSARY.—Mask and Death's Head.

Lent by Rev. J. C. Jackson.

288 FRAGMENT.—Priest saying Mass at an Altar. Reverse, Saints in adoration of the Cross.

Lent by Rev. J. C. Jackson.

289 SUN-DIAL.—Engraved with figures of Susannah and the Elders. Late 16th century.

Lent by Sir Julian Goldsmid, Bt., M.P.

290 IVORY HEAD OF AN EGYPTIAN KING.—Bought from an Arab at the Tombs of the Kings at Thebes, Upper Egypt. It has the Royal beard in ebony, and a small square piece of ebony let into the top of the skull, representing the hole made for the removal of the brains. It seems to have been customary to place a small effigy of the personage in the case with his mummy.

The small photograph has been taken from the celebrated statue in wood found at Sikarah, and now in the Boulak Museum, Cairo, said by M. Mariette to be more than 6,000 years old. Comparing this with the ivory head, the similarity of type is very evident. This is probably the oldest known work in ivory carved by civilized man.

Lent by Mrs. Blood.

291 STATUETTE.—St. Sebastian. FIAMINGO. 17th century. (H. 16½ inches.)

From the collection of the late Mr. George Field.

292 STATUETTE.—Cupid supporting basket of grapes. FIAMINGO. 17th century. (H. 8½ inches.)

From the collection of the late Mr. George Field.

293 STATUETTE.—Group. Two children, on black pedestal. FIAMINGO. 17th century. (H. 6 inches.)

From the collection of the late Mr. George Field.

294 STATUETTE.—Diana. 17th century. (H. 7 inches.)

From the collection of the late Mr. George Field.

295 STATUETTE.—The Madonna. FIAMINGO. 17th century. (H. 15 inches.)

From the collection of the late Mr. George Field.

296 PLAQUE.—Silenus on his Ass, accompanied by Bacchanalians. Model in wax. By FRANCOIS DU QUESNOI IL FIAMINGO.

Lent by Mr. Alfred Morrison.

297 PLAQUE.—Carving in ivory from same. (H. 10½ inches by 5¾ inches.)

Lent by Mr. Alfred Morrison.

298 PLAQUE.—Satyr and two children. FIAMINGO. (H. 7¾ inches by 4¾ inches.)

Lent by Mr. Bowyer.

299 STATUETTES.—Set of four figures of the Seasons. French. 17th century. (Each about 9 inches high.)

From the collection of the late Mr. George Field.

300 POWDER HORN, carved in low relief, with Venus and Mars. Italian. 16th century.

Lent by Mrs. Blood.

301 SLEEPING CUPID, on black pedestal.

From the collection of the late Mr. George Field.

302 PORTRAIT of Henry VIII., in frame. 16th century.

Lent by Mr. Alexander Graham.

303 CUP, carved in low relief, with the Last Supper.

Lent by Mr. John Samuel.

304 PLAQUE.—Holy Family. 18th century.

Lent by Mr. T. F. Shattock.

On the Top of Cabinet No. 7.

305 STATUETTE.—Bronze. Figure of a youth in the costume of the 15th century, holding dagger or short sword; supposed to represent David, and has been attributed to DONATELLO. (H. 9¾ inches.)

Lent by Mr. Falcke.

306 FIGURE.—Fully draped statue of "Faith," with the following inscription on the base: "IN HOC EGO SPERABO." Flemish. 17th century. (H. 18 inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

307 STATUETTE.—Bronze. Nude male figure bearing a helmet; a fish held against left shoulder, right arm extended, and hand pierced for holding some object. This statuette has been attributed to VEROCCHIO. 15th or early 16th century. Florentine. (H. 9½ inches.)

Lent by Mr. Falcke.

On Bracket between Cabinets Nos. 7 and 8.

308 FIGURE.—Bronze. Mars in the act of drawing the sword. Italian. 16th century. Florentine. (H. 14½ inches.)

Lent by Lord Elcho.

309 KNOCKER.—Bronze. Mask supported by dolphins. This knocker, of unusual size and bold design, was taken from the Grimani Palace in Venice. Venetian. 16th century. (L. 16 inches, W. 12 inches.)

Lent by Mr. E. Cheney.

CABINET No. 8. (Bronzes.)

310 STATUETTE.—Bronze. Hector. (?) Copy from the antique. (?) Italian. 16th century. (H. 10 inches.)

Lent by Mr. E. Cheney.

311 STATUETTE.—Bronze. Christ preaching. Figure draped to the feet in long robe. Italian. 17th century. Florentine. (H. 10 inches.)

Lent by Mr. C. B. Marlay.

312 STATUETTE.—Bronze. Undraped figure, with shepherd's crook in right hand, left hand resting on side. On shaped bronze stand. This figure and its companion, No. 313, would appear to be of North Italian workmanship, perhaps of later date than would seem from the somewhat archaic character of the design. 16th century. (?) (H. 10 inches.)

Lent by Mr. Alexander Graham.

313 STATUETTE.—Bronze. Undraped female figure, with conical head-dress. Circular mirror in right hand. See Remarks on No. 312. (H. 10½ inches.)

Lent by Mr. Alexander Graham.

314 GROUP.—Bronze. St. Michael and the dragon. The saint, a female figure wielding a long club, stands upon her prostrate foe, who is represented as a winged male, with a long dragon-like tail. 16th century. Florentine. (H. 9 inches.)

Lent by Mr. Fisher.

315 STATUETTE.—Bronze. The Infant Jesus (?) with outstretched arms, the forefinger of the right hand extended. Undraped figure. Italian. 16th century. On ormolu stand of later date. (H. 12½ inches.)

Lent by Mr. Fisher.

316 STATUETTE.—Bronze. The Infant Hercules strangling the serpents. (See also No. 32). Italian. 16th century. (H. 9¾ inches.)

Lent by Mr. Fisher.

317 STATUETTE.— Bronze. Half-reclining figure of woman, partly draped. Face turned downwards. She is resting on her left hand, and holds a small scallop shell in her right. 16th century. Florentine. (H. 6¼ inches.)

Lent by Mr. Falcke.

318 STATUETTE.—Bronze. Undraped figure of a slave, holding some undefined object in his right hand. His left hand is laid upon his breast, and he looks upwards imploringly. On his left leg a manacle. Probably North Italian work. 15th century. (H. 10½ inches.)

Lent by Mr. Bowyer.

319 INKSTAND.—Bronze. Hemispherical receptacle, supported by two reclining boys; one of them holding a stand for a taper. The cover of the receptacle, surmounted by a boy with a dolphin, is not part of the original work. Late 16th century. Florentine? H. 9¼ inches, W. 8 inches.

Lent by Mr. E. Cheney.

320 HAND BELL.—Bronze. The handle consists of a nude figure of a boy with a tambourine. Round the body of the bell is a charmingly designed frieze, in very low relief, of winged children dancing, some nude and others partially draped. Two of the boys support a blank shield, over which is a knight's helmet. Above and below the frieze of children are bands of floral and foliated ornaments. Conjecturally ascribed to VEROCCHIO. 15th century. Florentine. (H. 6½ inches.)

Lent by Mr. G. Salting.

321 INKSTAND.—Bronze. Dolphin ridden by a child. The ink receptacle formed by a univalve shell, which the child supports. 16th century. Venetian. (H. 5¼ inches, W. 7½ inches.)

Lent by Mr. E. Cheney.

322 HAND BELL.—Bronze. The body of the bell ornamented with four shields of arms, three of them bearing the palle or balls of the Medici family, and the fourth the Florentine lily. The supporters of the shields are lions, bearing alternately the standards of the Medici and of Florence. Above the shields and their supporters are six hanging garlands, upon each of which is an imperial eagle. The original handle, which has disappeared, is replaced by a gilt figure of Mercury. 16th century. Florentine. (H. 6¼ inches.)

Lent by Mr. Vaughan.

323 GROUP.—Bronze. Charity, an erect figure draped to the foot, supported below by two children; a third child stands on her right arm, and is held up by her left. After a design by BECCAFUMI. Italian. 17th century. (H. 15 inches.)

Lent by Mr. G. Salting.

324 INKSTAND (?).—Bronze. Griffin or winged monster, with the head and trunk of a woman; fore-feet having eagle's claws, and hind quarters like a lion. The left hand has apparently been removed, and is replaced by a univalve shell forming an ink receptacle; in the griffin's right hand a hole has been bored to fix a nozzle. 15th or early 16th century. Italian. (H. 10 inches.)

Lent by Mr. Falcke.

325 STATUETTE.—Bronze. Hercules, with long knotted club resting on the ground. In his right hand the apples of the Hesperides.

On the original bronze stand, with scrolls and foliated ornament. Early 16th century. North Italian. (H. 19 inches, including stand.)

Lent by Mr. G. Salting.

326 GROUP.—Bronze. The flagellation of Christ. Three detached figures on ebonized stand. 17th century. Italian. (H. 9 inches.)

Lent by Mr. Vaughan.

327 STATUETTE.—Bronze. Hercules; undraped figure erect. The club tucked under his left arm. Italian. 17th century. (H. 10 inches.)

Lent by Mr. Bowyer.

328 INKSTAND.—Bronze. A seated lion with forepaw on a tree trunk. On the side opposite the trunk is a miniature castle with Ghibeltine battlements, and a shield of arms of the Guadagni family. The body of the lion forms the ink receptacle. Italian. 16th (?) century. (H. 5½ inches.)

Lent by Mr. E. Cheney.

329 STATUETTE.—Bronze. Reduced copy of the fighting Gladiator of Agasias (see Nos. 31 and 331). Into the base of the statuette is let in an ivory plaque, in which is represented in relief the resurrection of . . . . . 16th century. Florentine. (H. $5\frac{1}{2}$ inches.)

Lent by Mr. Fisher.

On the Top of Cabinet No. 8.

330 STATUETTE.—Bronze. David. After a sketch by Michel Angelo. Florentine. (H. $7\frac{1}{2}$ inches.)

Lent by Mr. Falcke.

331 FIGURE.—Bronze. The Borghese Gladiator. Reduction from the antique marble now in the Louvre (see Nos. 31 and 329). An unusually large and fine early example. 16th century. Florentine. (H. 19 inches.)

Lent by Lord Elcho.

332 STATUETTE.—Bronze. St. John the Baptist clothed in short tunic of camels' hair; he holds a closed book in his right hand. 16th century. Florentine. (H. 8 inches.)

Lent by Mr. Vaughan.

On Bracket to right of Cabinet No. 8.

333 STATUETTE.—Bronze. Crouching Venus. After JOHN OF BOLOGNA. Late 16th or 17th century.

Lent by Mr. E. Cheney.

334 KNOCKER.—Bronze. Erect nude figure of Neptune with trident. On each side a sea-horse terminating above in foliated ornament. This fine design has frequently been repeated. The present example was obtained by the owner direct from the Pallazzo Corner. 16th century. Venetian. (H. 14½ inches, W. 10½ inches.)

Lent by Mr. E. Cheney.

CABINET No. 9. (Ivories.)

335 STATUETTE of Saint Anna, her arms held out in front. Italian. 16th century. (H. 13½ inches.)

Lent by Mr. Fisher.

336 STATUETTE.—Madonna, with Infant Saviour, holding the Globe, standing on crescent, with serpent. In dark wood. Italian. 16th century.

Lent by Mr. Fisher.

337 ROSARY, with the three faces of the Madonna, Our Saviour, and Death, with plain beads and cross, with papal ring with St. George, and medal of the crucifixion. Italian. 16th century.

Lent by Mr. Fisher.

338 STATUETTE.—Madonna, with Infant Saviour, with silver crown on her head. In dark wood. Italian. 16th century.

Lent by Mr. Fisher.

339 GROUP from the Murder of the Innocents. Bearded man with sword in his left hand, holding by the leg a child on the ground in front. Italian. 15th century. (H. 13¾ inches.)

Lent by Mr. Fisher.

340 STATUETTES.—Two small figures of boys, by FIAMINGO, on marble pedestals. 17th century. (H. 4 inches.)

Lent by Mr. Fisher.

341 STATUETTE of youthful Bacchus, his arms over his head; in hard dark wood. Italian. 16th century.

Lent by Mr. Fisher.

342 PLAQUE in form of a Pax carved in relief, with subject of the Annunciation. German. 16th century. (H. 6¼ inches.)

Lent by Mr. Fisher.

343 MADONNA triumphant, standing on globe and serpent, her arms extended in front. Italian. 16th century. (H. 7¾ inches.)

Lent by Mr. Fisher.

344 PLAQUE, with three-quarter figure of Our Saviour carved in relief. Italian 16th century. (H. 6⅝ inches.)

Lent by Mr. Fisher.

345 VENUS AND CUPID. French. 17th century. (H. 6½ inches.)

Lent by Mr. Fisher.

346 GROUP of three Cupids. FIAMINGO. 17th century. (H. 8 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

347 STATUETTE.—Hercules, with club and lion's skin. Early 17th century. (H. 7½ inches.)

Lent by Mr. T. F. Shattock.

348 STATUETTE.—Diana, with dog and spear. 18th century. (H. 6¾ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

349 CUP, representing a battle of the Middle Ages and the arms of the Visconti. 16th century. (H. 3½ inches.)

Lent by Mr. John Samuel.

350 SMALL FIGURE of Cupid dancing. 17th century.

Lent by Mr. Alfred Morrison.

351 STATUETTE.—St. Sebastian bound to a tree. Early 17th century. By FIAMINGO. (H. 4 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

352 STATUETTE.—Cupid.

Lent by Mr. John Samuel.

353 STATUETTE.—Figure of ancient Roman. (H. 6¾ inches.)

Lent by Mr. G. B. C. Leverson.

354 PLAQUE.—Boys with goat. 17th century. FIAMINGO. (H. 5¾ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

355 NUTMEG GRATER, with arabesques and peacock.

Lent by Mr. Bowyer.

356 NUTMEG GRATER.—Children under a tree.

Lent by Sir Julian Goldsmid, Bt., M.P.

357 NUTMEG GRATER. King David.

Lent by Rev. J. C. Jackson.

358 STATUETTE.—Roman warrior. (H. 6 inches.)

Lent by Professor de Tivoli.

359 TANKARD.—Silver-gilt mounting; on top, child blowing a trumpet; Neptune and his companions disporting with Nereids. FIAMINGO. Early 17th century. (Total height 7½ inches.)

Lent by Mr. John Malcolm, of Poltalloch.

360 STATUETTE.—Group of Adam and Eve expelled from Paradise. 16th century. (H. 7¼ inches.)

Lent by Mr. Falke.

361 STATUETTE.—Venus castigating Cupid. 17th century. (H. 7½ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

362 STATUETTE.—Figure of Charity; one child on her shoulder and another at her knee. 18th century. (H. 8 inches.)

Lent by Rev. J. C. Jackson.

363 CRUCIFIX.—(H. 6 inches.)

Lent by Mr. Bowyer.

364 STATUETTE.—Group. Two children embracing. (H. 4 inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

365 BUST of BUFFON, with paste buttons on coat; on black wood pedestal.

Lent by Mr. John Samuel.

366 TWO SMALL BUSTS of VOLTAIRE and another.

Lent by Mr. John Samuel.

367 BUST of MOLIERE, on black wood pedestal.

Lent by Mr. John Samuel.

368 FRAGMENT.—Grotesque head.

Lent by Mr. John Samuel.

369 PLAQUE.—Triumph of Death. Florentine. 15th century. (H. 4¾ inches by 9¾ inches.)

Lent by Mr. John Malcolm, of Poltalloch.

370 PLAQUE.—Rape of Helen. After the print of the same subject by Hans Sebald Beham. 16th century. (H. 1½ inches, W. 5⅛.)

Lent by Mr. Vaughan.

371 COMB.—From the De Bruges and Soltikoff Collections.

Lent by Mr. John Malcolm, of Poltalloch.

372 COMB.—With medallions and pierced work.

Lent by Mr. John Malcolm, of Poltalloch.

373 PLAQUE.—Apollo and Daphne; on back, "Matheas R. fecit; ann. 1678." (H. 4¼ inches, W. 3 inches.)

Lent by Mr. Alfred Morrison.

374 SERIES of small bas reliefs of hunting scenes, in brass mounting.

Lent by Sir Julian Goldsmid, Bt., M.P.

375 DOG'S HEAD, with medallion of Diana.

Lent by Rev. J. C. Jackson.

376 SMALL BUST of boy; hair gilded. 16th century.

Lent by Rev. J. C. Jackson.

377 AMBER LOCKET, enclosing medallion in ivory of Queen Elizabeth.

Lent by Mr. John Malcolm, of Poltalloch.

378 NUTMEG GRATER.—Armed Roman warrior. 18th century.

Lent by Rev. J. C. Jackson.

379 NUTMEG GRATER, with figure of sailor. 18th century.

Lent by Rev. J. C. Jackson.

380 BOX, with legend of Europa; with Mercury and Diana as supporters.

Lent by Sir Julian Goldsmid, Bt., M.P.

381 TWO EQUESTRIAN FIGURES.—Crusader and Saracen. Partly gilt Italian. 17th century.

Lent by Mr. Alexander Graham.

382 STATUETTE.—Figure of a child, nude, with uplifted arms. FIAMINGO. (H. 8 inches.)

Lent by Mr. Bowyer.

383 HANDLE for a seal.—Satyr carrying wine-skin.

Lent by Mr. T. F. Shattock.

384 STATUETTE.—Figure of Cupid.

Lent by Mr. John Samuel.

385 SWORD HANDLE.—Carved in low relief, with children, dogs, birds and lions. 17th century.

Lent by Mr. John Malcolm, of Poltalloch.

386 HANDLE OF DAGGER.—With head of lion and a warrior.

Lent by Rev. J. C. Jackson.

387 PLAQUE.—Susannah with the Elders. (H. 6 inches, W. 3½ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

388 POWDER FLASK.—Silver mounted; carved with stag, boar and hounds. German work. 17th century.

Lent by Mrs. Ford.

389 TWO RECUMBENT FEMALE FIGURES.—Mounted on a black stand. 17th century.

Lent by Rev. Montague Taylor.

390 PLAQUE.—Lot and his Daughters. (H. 6 inches, W. 3½ inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

391 POWDER HORN.—Carved in relief, with peasants hunting wild animals. 17th century.

Lent by Mr. John Malcolm, of Poltalloch.

392 PLAQUE.—St. Sebastian. 16th century.

Lent by Mr. Vaughan.

393 CUP.—Carved, with figures in low relief. 18th century.

Lent by Sir Julian Goldsmid, Bt., M.P.

394 MIRROR STAND.—Handles with masquerons.

Lent by Mr. John Samuel

395 KNIFE, FORK, and SPOON (in case). Handles carved with children.

Lent by Mr. John Malcolm, of Poltalloch.

396 PLAQUE.—Three Marys lamenting over the dead body of Christ. 17th century. (H. 4 inches by 6½ inches.)

Lent by Mr. John Malcolm, of Poltalloch.

397 SHUTTLE.—Pierced work.

Lent by Sir Julian Goldsmid, Bt., M.P

398 STATUETTE.—Figure of the Saviour bound. 17th century. (H. 4½ inches.)

Lent by Rev. J. C. Jackson.

399 TWO PLAQUES, with legend of Venus and Adonis.

Lent by Mr. John Samuel.

400 FOUR FIGURES.—On black stands. Playing musical instruments.

Lent by Mr. John Samuel

401 CIRCULAR BOX, with Venus and Cupids.

Lent by Sir Julian Goldsmid, Bt., M.P.

402 CIRCULAR MEDALLION, on purple enamel, with decorated border. Dejanira carried off by Nessus.

Lent by Rev. J. C. Jackson.

403 SNUFF HORN of Walrus tusk, with portraits in relief of Christian IV., Magnus Olaffsen, and Hakon Hakonsen. Old Norwegian.

Lent by Mr. G. Salting.

404 OVAL BOX.—Bull attacked by dogs.

Lent by Sir Julian Goldsmid, Bt., M.P.

405 KNIFE, FORK AND SPOON (in case.) Handles carved with children.

Lent by Lady Tite.

On the Top of Cabinet No. 9.

406 FIGURE.—Bronze. Horse rearing. Late 17th century. French (?). (H. 6½ inches.)

Lent by Mr. Bowyer.

407 FIGURE.—Bronze. Fully draped statue of "Justice" holding out a ring. The following inscription on the base: "DILIGITE JUSTITIAM QUI JUDICATIS TERRAM." 17th century. Flemish. (H. 18 inches.)

Lent by Sir Julian Goldsmid, Bt., M.P.

408 STATUETTE.—Reduction from the equestrian statue of Marcus Aurelius in the Capitol in Rome. Bronze stand; a reproduction of the mounting of the original work. 17th century. Italian.

Lent by Mr. Bowyer.

On Bracket to right of Cabinet No. 9.

409 GROUP.—Bronze. The Centaur Nessus carrying off Dejanira. After JOHN OF BOLOGNA.

Lent by Mr. C. Wigram.

409* BUST.—Bronze. A youth.

Lent by Mr. Ligertwood.

410 BASRELIEF.—Bronze. Holy Family. An Angel in adoration, and another scattering flowers. In the foreground a fountain. Composition of many figures. 17th century. Italian.

Lent by Mr. C. B. Marlay.

On Table No. I.

411 GROUP.—Bronze. Hercules and Antæus. After BACCIO BANDINELLI. Late 16th century. Florentine.

Lent by Mr. Bowyer.

412 STATUETTE.—Bronze. Full length figure of Venus, with arm upraised; on dark marble pedestal. 16th or 17th century. Italian.

Lent by Mr. Fisher.

413 FIGURE.—Bronze. Antique bull. Green patina.

Lent by Mr. Bowyer.

414 INKSTAND.—Bronze. The lower part of tripod form, with winged heads, masks and hanging ornament. Upon the cover stand three winged genii, who bear on their shoulders an upper cover; the whole surmounted by a statuette of a draped female figure. On marble stand. Late 16th century. Florentine. (H. 15 inches.)

Lent by Mr. John Malcolm, of Poltalloch.

415 STATUETTE.—Bronze. Judith. A sword held high above her head. Broken and flying drapery. Traces of gilding. 15th century. Florentine(?). (H. 13½ inches.)

Lent by Sir William Drake.

416 BUST.—Bronze. A Roman Emperor. From an attachment in the top of the head this bronze appears to have served as a steelyard weight.

Lent by Mr. Vaughan.

417 GROUP.—Bronze. Hercules and Cacus. Late 16th century. Florentine.

Lent by Mr. Bowyer.

418 PLAQUE.—Bronze. Antinous crowned with flowers, and bearing a garland in his hand. Alto-rilievo. Reduced from the Antique relief at the Villa Albani near Rome. 17th century. Italian.

Lent by Mr. Butler.

On Table No. II.

419 INKSTAND.—Bronze. The ink receptacle supported by two nude male figures in kneeling attitudes; one of them holds a stand for a taper. Affixed to the wooden base of the inkstand is a shield of arms. 16th century. Italian.

Lent by Lord Elcho.

420 KNOCKER.—Bronze. A winged dragon. Near the hinge of the knocker a shield, with boy supporters. 16th century. Venetian.

Lent by Mr. E. Cheney.

421 FIGURE.—Bronze. Child seated. From a fountain. Solid casting. Early 16th century. Florentine.

Lent by Mr. J. P. Heseltine.

422 KNOCKER.—Bronze. The sides formed by dolphins. In their mouths they hold a mask, over which is a winged genius, bearing flowers and fruit. Italian. 16th century. Venetian.(?)

Lent by Lord Elcho.

423 INKSTAND.—Bronze. Samson tearing open the jaws of the lion. 16th century. Italian.

Lent by Mr. E. Cheney.

424 GROUP.—Bronze. Virtue overcoming Vice. Model of marble group, by JOHN OF BOLOGNA, in the Bargello, Florence. 16th century. Italian.

Lent by Mr. E. Cheney.

425 GROUP.—Bronze. The Rape of the Sabines. Group of two figures, by or after JOHN OF BOLOGNA. Remarkable for the technical mastery of the casting. Late 16th or early 17th century. Florentine.

Lent by Mr. G. Salting.

426 STATUETTE.—Nude figure of a youth blowing a horn or long shell. He is seated on a tripod composed of three dolphins. Italian. 16th century.

Lent by Mr. Vaughan.

TABLE CASE A (Bronzes.)

ITALIAN PORTRAIT MEDALS of the 15th Century.

By VITTORE PISANO, *called* PISANELLO *(Nos. 427 to 441), Painter and Medallist of Verona. Born circ.* 1380, *died* 1451.

427 MEDAL.—Bronze. Don Inigo D'Avalos. He accompanied Alphonso of Aragon (see No. 431) to the conquest of Naples in 1443. The Reverse of the medal is exhibited—a globe, with castle and mountainous landscape on the upper hemisphere; starry sky. Signed OPUS PISANI PICTORIS.

Lent by Mr. J. C. Robinson.

428 MEDAL.—Bronze. Don Inigo D'Avalos. Another example. Obverse exhibited.

Lent by Mr. J. C. Robinson.

429 MEDAL.—Bronze. Niccolò Piccinino, the famous condottiere of Perugia. (Born 1380, died 1444.) Obverse exhibited.

Lent by Mr. J. C. Robinson.

430 MEDAL.—Bronze. Niccolò Piccinino. Another example. Reverse exhibited. The griffin of Perugia suckling two infants. Signed PISANI P. OPUS.

Lent by Mr. J. C. Robinson.

431 MEDAL.—Bronze gilt. Alphonso V. of Aragon. Born 1394; King of Naples 1435; died 1458. Obverse exhibited. Dated 1448. Reverse (Hunter and Wild Boar), signed OPUS PISANI PICTORIS.

Lent by Mr. Heseltine.

432 MEDAL.—Bronze. Cecilia Gonzaga, daughter of Giovanni Francesco Gonzaga, Marquis of Mantua (see No. 441); born 1425; took the veil 1444; died 1451. Reverse exhibited. A young girl undraped to the waist; her hand resting on the head of a unicorn. Rocky landscape. A crescent moon in the sky. Signed, OPUS PISANI PICTORIS, MCCCCXLVII.

Lent by Mr. J. C. Robinson.

433 MEDAL.—Bronze. Filippo Maria Visconti. Born 1391; Duke of Milan 1413; died 1447. Obverse exhibited. The Reverse, on which the Duke is represented on horseback, followed by his suite, is signed, OPUS PISANI PICTORIS.

Lent by Mr. J. C. Robinson.

434 MEDAL.—Bronze. Francesco Sforza. Born 1401; Duke of Milan 1450; died 1466. Obverse exhibited. Signed on Reverse, on which is a horse's head, OPUS PISANI PICTORIS.

Lent by Mr. Alfred Morrison.

435 MEDAL.—Bronze. John Palæologus, Byzantine Emperor. Born 1390; Emperor 1425; present at the Council of Florence in 1440; died 1448. Reverse exhibited. The Emperor on horseback, before a wayside cross; to the left an attendant. Signed by the Artist in Latin and in Greek.

Lent by Mr. Alfred Morrison.

436 MEDAL.—Bronze. Lionel d'Este, Lord of Ferrara. Born 1407; died 1450. Obverse exhibited. (Compare No. 439.) Reverse, on which is a recumbent nude figure of a man, signed, PISANI PICTORIS OPUS.

Lent by Mr. Heseltine.

437 MEDAL.—Bronze. Lionel d'Este. (See above.) Reverse exhibited. A winged genius presenting an open scroll to a lion. Signed and dated (1443).

Lent by Mr. E. Cheney.

438 MEDAL.—Bronze. Novello Malatesta; Lord of Cesena in 1429; died 1465. Obverse exhibited. The Reverse (a Knight kneeling before a crucifix), is signed OPUS PISANI PICTORIS.

Lent by Mr. Alfred Morrison.

439 MEDAL.—Bronze. Lionel d'Este. (See Nos. 436 and 437.) Obverse exhibited. The Reverse, a child with three faces, is signed OPUS PISANI PICTORIS.

Lent by Mr. J. C. Robinson.

440 MEDAL.—Bronze. Pisanello, painter and medallist of Verona. Born circa 1360; died 1451. Obverse exhibited, inscribed PISANUS PICTOR; the Reverse has the letters F. S. K. I. P. F. T. within a garland.

Lent by Mr. J. C. Robinson.

441 MEDAL.—Bronze. Giovanni Francesco Gonzaga, Marquis of Mantua. Born 1394; died 1444. Reverse exhibited. The marquis on horseback accompanied by an equerry. Signed by the artist.

Lent by Mr. J. C. Robinson.

By MATTEO DE' PASTI, *Painter and Architect of Verona. Worked in* 1446.

442 MEDAL.—Bronze. Isotta degli Atti, wife of Sigismund Pandulph Malatesta. (See Nos. 443 and 444.) Born 1430; died 1470. Obverse exhibited. Reverse, with the device of an elephant, signed OPUS MATHEI DE PASTIS. V. MCCCCXLVI.

Lent by Mr. E. Cheney.

443 MEDAL.—Bronze. Sigismund Pandulph Malatesta, Lord of Rimini. Born 1417; died 1468. Obverse exhibited, on which he is described as Gonfalonier of the Holy Roman Church "S. Ro. Ecclesie. C. Generalis." Reverse, the Castle of Rimini [not the woman holding broken column as described by Armand].

Lent by Mr. E. Cheney

444 MEDAL.—Bro ze. Sigismund Pandulph Malatesta. (See above, No. 443.) Obverse exhibited. The reverse, on which is the castle of Rimini, bears the date 1446.

Lent by Mr. Heseltine.

By the Medallist *using the device of a* Figure of Hope. (*Worked in* 1482 *and* 1492.)

445 MEDAL.—Bronze. Nonina Strozzi, wife of Bernard Barbiggia. Obverse only.

Lent by Mr. J. C. Robinson.

By Sperandio, *Sculptor and Medallist of Mantua. Born circ.* 1447; *died* 1528.

446 MEDAL.—Bronze. Antonio Sarzanella. "Sapientiæ Pater." Obverse shown. On the Reverse, which is signed Opus Sperandei, is a figure of Prudence seated on a throne ornamented with dogs' heads.

Lent by Mr. E. Cheney.

447 MEDAL.—Bell metal. G. Marescotti. Bolognese senator, poet, and historian. Born 1407; died 1503. Obverse exhibited. The Reverse, on which is a full-length figure of Marescotti, is signed by the medallist.

Lent by Mr. E. Cheney.

448 MEDAL.—Bronze. Giovanni Bentivoglio II. Governed Bologna from 1462 to 1506; died 1509. Obverse exhibited. Reverse (signed). Two genii supporting the shield of Bentivoglio.

Lent by Mr. E. Cheney.

449 MEDAL.—Bronze. Guido Pepoli of Bologna, member of the city council in 1467; died 1505. Reverse exhibited. Two men playing at chess, with the legend, "sic docui regnare tyrannum." Signed.

Lent by Mr. E. Cheney.

450 MEDAL.—Bronze. Marino. Caraccioli, Count of St. Angelo, Marshal in the of King Ferdinand of Naples. Obverse exhibited. Reverse (signed) army. A young man in antique armour, seated on a lion.

Lent by Mr. J. C. Robinson.

451 MEDAL.—Bronze. Luigi Carbone, Ferrarese poet. Born circa 1436; died circa 1483. Reverse (signed) exhibited: Calliope presenting a laurel crown to the poet. The observe bears the punning legend, "Candidior pura carbo poeta nive."

Lent by Mr. E. Cheney.

By MATTEO DE' PASTI (*See Nos.* 442 *to* 445).

452 MEDAL.—Bronze. Leon Battista Alberti, Florentine architect, poet and scholar. Born 1405; died 1472. His masterpiece, the Church of St. Francis, at Rimini, was erected in fulfilment of a vow of Pandolfo Malatesta (See Nos. 443 and 444). Obverse exhibited. Reverse (signed) a winged eye within a wreath.

Lent by Mr. Alfred Morrison.

By GIOVANNI FRANCESCO ENZOLA, *Goldsmith, of Parma.* (*Worked* 1456 *to* 1475.

453 MEDAL.—Bronze. Constantine Sforza, Lord of Pesaro. Born 1448; died 1483. Obverse exhibited. Reverse, the Citadel of Pesaro. Signed "IO FR. PARMEN." MCCCCLXXV.

On Table No. II.

454 INKSTAND.—Bronze. A sea monster with a human head. A shell affixed to his back is intended to hold the ink. 16th century. Venetian.

Lent by Mr. C. Wigram.

455 KNOCKER.—Bronze. Boy mounted on a mask, lion-headed dragons on each side. 16th century. Venetian.

Lent by Mr. G. Salting.

456 MOSES—after MICHAEL ANGELO. 17th century. Italian. (H. 15¾ inches.)

Lent by Mr. Drury Fortnum.

457 KNOCKER.—Bronze. Same design as No. 334 (on stand between cabinets 8 and 9). Venetian.

Lent by Mr. T. F. Shattock.

458 KNOCKER.—Bronze. Boy in centre, winged cherub above, a lion on each side. 16th century. Italian.

Lent by Mr. T. F. Shattock.

459 STATUETTE.—Bronze. Atalanta, or Running Nymph from the Villa of Hadrian. This carefully worked and highly finished bronze should be compared with No. 425 in the centre of the table. Late 16th or early 17th century. Florentine.

Lent by Mr. C. Wigram.

460 KNOCKER.—Bronze. Winged lion of St. Mark holding a hammer between his forepaws. 16th century. Venetian.

Lent by Mr. C. Wigram.

TABLE CASE B.

PORTRAIT MEDALS. CHIEFLY ITALIAN, 15th and 16th centuries.

461 MEDAL.—Bronze. With legend, Antonius de Conticuidis de Mutiliana Urbe Comes. Obverse only.

Lent by Mr. J. C. Robinson.

462 MEDAL.—Bronze. Altobellus Averoldus, Bishop of Brixen, Apostolic Legate, &c. Obverse exhibited. The Reverse of this fine anonymous medal, probably Venetian work, has a spirited group of three men stripping Truth of her raiment. In the exergue is the inscription, "VERITATI D."

Lent by Mr. Alfred Morrison.

463 MEDAL.—Bronze. The Sultan Mahomet II. (born 1430; died 1481), by GENTILE BELLINI. Obverse exhibited. The Reverse, on which are three crowns, bears the signature "GENTILIS BELENUS," &c.

Lent by Mr. Alfred Morrison.

464 MEDAL.—Bronze. Giovanni Pico della Mirandola, Platonic philosopher, and "a great lord of Italy." Born 1463; died 1494, "in the time of lilies," *i.e.*, on the day on which Charles VIII. entered Florence.

Lent by Mr. Alfred Morrison.

465 MEDAL.—Bronze. Aloisius. Tuscanus. Advocatus. 15th century. Florentine.

Lent by Mr. E. Cheney.

466 MEDAL.—Bronze. Cosimo de' Medici. "Pater Patriæ."

Lent by Mr. Alfred Morrison.

467 MEDAL.—Bronze Giuliano and Lorenzo de' Medici. Struck to commemorate the overthrow of the Pazzi Conspiracy. Obverse exhibited. "IULIANVS MEDICES LVCTVS PVBLICVS." The murder of Giuliano in the Cathedral of Florence. On the Reverse is the rescue of Lorenzo. LAVRENTIVS MEDICES—SALVS PVBLICA. The authorship of this medal is ascribed on the authority of Vasari to ANTONIO POLLAIUOLO.

Lent by Mr. Alfred Morrison.

468 MEDAL.—Bronze. Antonio . . . . . Obverse, bust to right, with tight fitting skull cap, and the inscription ANTONIUS GRATIA DEI CESAREUS ORATOR. MORTALIUM CURA. On the Reverse, which is exhibited, is a car filled with figures, and drawn by lions or panthers. The similarity in style between this work and the Pazzi Medal (No. 467) appear to warrant its being ascribed to Antonio Pallaiuolo.

Lent by Mr. Alfred Morrison.

469 MEDAL.—Bronze. Paul II. in consistory (Pope from 1464 to 1471). On reverse Christ surrounded by the heavenly hosts.

Lent by Mr. Drury Fortnum.

470 MEDAL.—Bronze. Alfonso d'Este I., Duke of Ferrara (husband of Lucretia Borgia). Born 1476; died 1534. The Reverse bears the signature of Niccolo Florentino, and the date 1493.

Lent by Mr. J. C. Robinson.

471 MEDAL.—Bronze. P. Marcus, A.S. Franc. Venet. On the Reverse the Lamb upon a hill, from which flow down the streams of Salvation. Signed A. Selvi, and dated Florence, 1748. This 18th century cast medal is exhibited for comparison with the earlier Italian medals.

Lent by Mr. Drury Fortnum.

472 MEDAL.—Bronze. Vittoria Colonna, Marchioness of Pescara, the friend of Michel Angelo and the most celebrated poetess of Italy. Born 1490; died 1547. On Reverse a phœnix and sun surrounded by a wreath.

Lent by Mr. J. C. Robinson.

473 MEDAL.—Bronze. Isabella Sforza, Duchess of Milan. The portrait closely resembles the superb drawing by Titian, belonging to Mr. Malcolm, and exhibited at the Grosvenor Gallery in 1878. On the Reverse is an erect female figure, fully draped, carrying a ball and cornucopia. The legend —Veneri Victrici.

Lent by Mr. J. C. Robinson.

474 MEDAL.—Bronze. G. F. Gonzaga II., Marquis of Mantua. Born 1466; died 1519. Obverse exhibited.

Lent by Mr. J. C. Robinson.

475 MEDAL.—Bronze. The same as the foregoing. Obverse exhibited. Signed "Meliolus dicavit."

Lent by Mr. Alfred Morrison.

476 MEDAL.—Bronze. The Emperor Augustus. Obverse: bust to right—CÆSAR IMPERATOR PONT, &c. Reverse exhibited for comparison with Plaque, No. 197 in Cabinet No. 6. Augustus bearing the caduceus gives his hand to a woman, holding a cornucopia. Signed, "CHRISTOPHORUS HIERIMIAE F."

Lent by Mr. Drury Fortnum.

477 MEDAL.—Bronze. Francesco da Sangallo, Florentine sculptor and architect. Born 1494; died 1576. By the artist himself. Obverse exhibited. The date "M.D.L.," engraved opposite the face. On the reverse a Hermes and a dog, surrounded by a wreath. The legend "DURABO".

Lent by Mr. E. Cheney.

478 MEDAL.—Bronze. Cardinal Bembo. Venetian. Born 1470; died 1547. Obverse exhibited. The work of BENVENUTO CELLINI. Date, 1537 to 1539.

Lent by Mr. E. Cheney.

479 MEDAL.—Bronze. Same as foregoing. Reverse exhibited. Pegasus. No legend. Compare No. 498, the medal of Francis I., a signed work of CELLINI.

Lent by Mr. J. C. Robinson.

480 MEDAL.—Bronze. John Bellini, Venetian painter. Born 1427; died 1516. The work of VITTORE GAMBELLO, called CAMELIO, a sculptor who is mentioned from 1484 to 1523. On the reverse is an owl in the centre of the field, with legend, "Virtutis et ingenii;" and the inscription, "Victor Camelius faciebat."

Lent by Mr. Alfred Morrison.

481 MEDAL.—Bronze. Niccolo d'Este, of Ferrara. No legend on Obverse; on the Reverse a crown, with the initials N. M. P.(?) in Gothic letters.

The portrait closely resembles that of Niccolo's son Borso, first Duke of Ferrara. An example of the medal in the British Museum, however, has the following inscription upon it: NICOLAI MARCHIO . ESTENSIS . FER.

Lent by Mr. J. C. Robinson.

482 MEDAL.—Bronze. Ferdinand II. of Aragon, King of Sicily (1495-61). Reverse—seated female figure, partly draped, holding cornucopia over her head. "Publicæ felicitatis. Spes." Signed with the initial W.

Lent by Mr. Alfred Morrison.

483 MEDAL.—Bronze. "N. L. Cosmici Pœtae, C L." Obverse exhibited. On reverse, Pegasus, with the word "Genius" above.

Lent by Mr. J. C. Robinson.

484 PLAQUE.—Bronze. Laureated bust of the famous Milanese General, Gian Giacomo Trivulzio. Born 1441; died 1518. The Plaque is dated on the Reverse, 1494. (Diam. 1¾ inches.)

Lent by Mr. Alfred Morrison.

485 MEDAL.—Bronze. Gianelli Turrian of Cremona. Reverse exhibited. Female figure, bearing on her head a vase, from which issues water, which is caught by a crowd below.

Lent by Mr. Drury Fortnum.

486 MEDAL.—Bronze. Hippolyta Gonzaga, wife of Antonio Carrafa. Born 1535; died 1563. Obverse exhibited. By LEONE LEONI, of Arezzo. Born about 1510; died 1590. Signed, ΛΕΩΝ ΑΡΗΤΙΝΟΣ.

Lent by Mr. Alfred Morrison.

487 MEDAL.—Bronze. Same as foregoing. Reverse exhibited. Diana going to the chase.

Lent by Mr. J. C. Robinson.

488 MEDAL.—Bronze. IO . FRAN . TRI . MAR . VIG . CO . MUSO AC VAL REN ET STOSA. D. Reverse exhibited. Female figure on a dolphin. The legend, FUI SUM ET ERO.

Lent by Mr. J. C. Robinson.

489 MEDAL.—Bronze. J. L. Nogaret de la Valette, Duke of Esperon. Signed Dupré, 1607. Reverse exhibited, lion and a fury with torch in each hand.

Lent by Mr. J. C. Robinson.

490 MEDAL.—Bronze. Bindo Altoviti. Obverse exhibited. On the Reverse, is a draped female figure supporting a pillar.

Lent by Mr. E. Cheney.

491 MEDAL.—Bronze. Marco Antonio Memmo, Doge of Venice. Proof. No Reverse. Signed G. Dupré. F. 1612.

Lent by Mr. Drury Fortnum.

492 MEDAL.—Bronze. Francesco di Medici. Proof. No Reverse.

Lent by Mr. J. C. Robinson.

493 MEDAL.—Bronze. Charles V. and Ferdinand I. Obverse exhibited. Reverse, signed Cristof Arothschicz, 1535.

Lent by Mr. Drury Fortnum.

494 MEDALLION.—Ivory. Charles V. Full faced portrait, wearing the order of the Golden Fleece. CAROLUS V. IMPE. AUGUSTUS. (D. 2¾ inches.)

Lent by Mr. J. C. Robinson.

495 MEDALLION.—Boxwood. Portrait, front face, in cap with wings. On a label, A.D. 1526. German. 16th century. (D. 2¾ inches.)

Lent by Mr. J. C. Robinson.

496 MEDAL.—Bronze. Louis XII. of France. Portrait on a ground semé with lilies. Obverse—portrait of his Queen, Dated 1499.

Lent by Mr. J. C. Robinson.

497 MEDAL.—Bronze. Francis I. as Duc de Valois. Reverse—a Salamander, Dated 1504.

Lent by Mr. J. C. Robinson.

498 MEDAL.—Bronze. Francis I., by BENVENUTO CELLINI. Born in 1500; died 1571. Reverse exhibited, horseman treading Fortune under foot. Signed BENVENV . F.

Lent by Mr. J. C. Robinson.

499 MEDAL.—Bronze. Maria de' Médici. Reverse, a galley with many figures.

Lent by Mr. J. C. Robinson.

500 MEDAL.—Bronze. Louis XIII. Reverse, figure of Justice, enthroned, dated 1621.

Lent by Mr. J. C. Robinson.

501 MEDAL.—Bronze. Marguerite de Salis. MARG . DE . SALUS . MAR . D. BE. Bust to left.

Lent by Mr. J. C. Robinson.

502 MEDAL.—Bronze. Martin Ruzé de Beaulieu, Secretaire des Finances. Obverse exhibited. Reverse, Hercules and Atlas, dated 1620.

Lent by Mr. J. C. Robinson.

503 MEDAL.—Bronze. Cardinal de Richelieu. Reverse, the Chariot of Fame, signed WARIN, 1630.

Lent by Mr. J. C. Robinson.

504 MEDAL.—Bronze. Francesco Guerrieri, signed P. P. R. Reverse, figures of Peace and War embracing.

Lent by Mr. Drury Fortnum.

505 MEDAL.—Bronze. Domenico Fontana. Reverse, an obelisk with date 1586.

Lent by Mr. Drury Fortnum.

506 MEDALLION.—Boxwood. Profile head of old man with beard. Legend, IEORG ELENT. (Dia. 1 inch.)

Lent by Mr. J. C. Robinson.

507 MEDALLION.—Boxwood. Male Portrait. Three-quarter face. Costume of 16th century. German. (Dia. 2¼ inches.)

Lent by Mr. J. C. Robinson.

508 PLAQUE.—Boxwood. Male portrait in profile, inscribed on the back: H. HAN. V. SCHERFEN. BERG. GSTALT S.A. 51 JAR. 1524. (Height 4 inches, width 3¼ inches.)

Lent by Mr. J. C. Robinson.

On Table III.

TABLE CASE C. (Bronzes.)

509 PLAQUE.—Bronze. Portion of a mirror; on the back the bust of Tito Strozzi (Latin poet). Ascribed to VITTORE PISANO, of Verona (Pisanello). N. Italian. 15th century. (See Mus. Mazzuchellianum, pl. 13, 6. (7½ by 6¼.)

Lent by Mr. Drury Fortnum.

510 PLAQUE.—Bronze. Two female figures, "Spring" and "Autumn." Italian. 17th century. (H. 4 inches, W. 3½ inches.)

Lent by Mr. Bowyer.

511 PLAQUE.—Bronze. Oval. Tarpeia crushed to death by shields. Signed "Ioannes I." Cast from an engraved crystal. Italian. 16th century. (H. 2½ inches, W. 3 inches.)

Lent by Mr. Bowyer.

512 PLAQUE.—Bronze. Christ arrested in the Garden of Gethsemane. Composition of many figures; from a crystal. Signed "Valerius, Fa." (Valerio Vicentino.) (H. 2¾ inches, W. 3¾ inches.)

Lent by Mr. C. B. Marlay.

513 PLAQUE.—Bronze. The Betrayal of Christ. Composition of many figures, Signed "Valerius Sellus, Fa." Italian. 16th century. (H. 2¾ inches, W. 3¾ inches.)

Lent by Mr. C. B. Marlay.

514 PLAQUE.—Bronze. St. Sebastian bound to a column. Architecture with bas-relief. 15th century. Italian. (H. 3 inches, W. 2½ inches.)

Lent by Mr. Bowyer.

515 PLAQUE.—Bronze. Oval. Bull-fight. Italian. Late 16th century. (H. 2¾ inches, W. 3½ inches.)

Lent by Mr. Bowyer.

516 PLAQUE.—Bronze. The Deposition. Composition of many figures after Riccio. Italian. 16th century. (H. 5 inches; W. 7 inches.)

Lent by Mr. J. C. Robinson.

517 PLAQUE.—Bronze. Virgin and Child on an architectural throne, surrounded by Saints. Italian. 15th or early 16th century. (H. 2¾ inches, W. 2 inches.)

Lent by Mr. J. C. Robinson.

518 PLAQUE.—Bronze. Apparently for the cover of a lamp. The Judgment of Solomon. Italian. 16th century. (H. 2¾ inches, W. 1½ inches.)

Lent by Mr. Bowyer.

519 PLAQUE.—Bronze. The Virgin standing on a Crescent, with the Holy Child in her arms. No background. Florentine. 16th century. (H. 5 inches.)

Lent by Mr. Drury Fortnum.

520 PLAQUE.—Bronze. Ovoid. Female bust in profile to left. Diana (?). Italian. Early 16th century. (H. 2 inches, W. 1¼ inches.

Lent by Mr. J. C. Robinson.

521 PLAQUE.—Bronze. Circular. Bacchanalian scene. A female figure enthroned in the centre. Signed "I. O. F. F." Italian. 16th century. (D. 2¼ inches.) (See also No. 226.)

Lent by Mr. J. C. Robinson.

522 PLAQUE.—Bronze. Circular. The Judgment of Paris. Signed I O. F. F. Italian. 16th century. (D. 2¼ inches.) (See also No. 225.)

Lent by Mr. J. C. Robinson.

523 PLAQUE.—Bronze. Circular. Orphœus in the Wood. Erect figure playing on a stringed instrument, surrounded by wild beasts. Italian. 15th century. (D. 2¼ inches.)

Lent by Mr. J. C. Robinson.

524 PLAQUE.—Bronze. Female bust; to right; ornamental frame; above, two winged genii supporting a hat. Italian. 16th century. (H. 2¼ inches, W. 2 inches.)

Lent by Mr. T. F. Shattock.

525 PLAQUE.—Bronze. Circular. Winged female figure seated on a globe under a tree, placing a garland on the head of a cupid. On a label hanging from a tree the letters "I. S. A." Italian. 16th century. (D. 2 inches). (See also No. 213.)

Lent by Mr. J. C. Robinson.

526 PLAQUE.--Bronze. Circular. The Fall of Phaeton. From the drawing made by Michel Angelo for Tommaso Cavaleri. This is possibly the hat ornament for which the drawing was made. Italian. 16th century. (D. 2 inches.)

Lent by Mr. J. C. Robinson.

527 PLAQUE.—The Holy Family. Probably cast from an engraved crystal. Italian. 16th or 17th century. (2⅝ by 3⅛.)

Lent by Mr. Drury Fortnum.

528 PLAQUE.—Bronze. David and the headless body of Goliath. Italian. 16th century. (H. 2¾ inches, W. 2¼ inches.)

Lent by Mr. E. Cheney.

529 PLAQUE.—Neptune rebuking Æolus(?), or, Andrea Doria rivalling Neptune. Inscribed: AND . PATRIS . AVSPITIIS . ET . PROPRIO . LABORE. Italian. 16th century. Genoese (?). (3⅜ by 2⅞.)

Lent by Mr. Drury Fortnum.

530 PLAQUE.—Allegorical subject. A woman on a car drawn by two horses, two figures on each side. Italian. 16th century. (2½ by 5.)

Lent by Mr. Drury Fortnum.

531 PLAQUE.—The sacrifice of a bull to an idol. N. Italian. Early 16th century. (H. 3 inches, W. 4 inches.)

Lent by Mr. Drury Fortnum.

532 PLAQUE.—Bronze. Circular. An allegory. Cupid and two boys. Perhaps by BOLDU, of Venice. North Italian. 15th or 16th century. (D. 3⅝.)

Lent by Mr. Drury Fortnum.

533 PLAQUE.—Bronze. Hercules wrestling with Achelous; probably cast from an engraved crystal, the work of MAZZARO or GIO DI CASTEL, BOLOG. Italian. 16th century. (H. 3¼ by W. 4.)

Lent by Mr. Drury Fortnum.

534 PLAQUE.—Bronze. The Virgin seated within a niche, with the Holy child standing at her feet. Mounted in a case. (H. 2¾ inches, W. 1½ inches.)

Lent by Mr. F. C. Robinson.

535 PLAQUE.—Bronze. Circular. Reproduction of the back of the Martelli mirror. Florentine. 16th century. (D. 6¾ inches.)
The original, by DONATELLO, is in the South Kensington Museum.

Lent by Mr. F. C. Robinson.

536 PLAQUE.—Bronze. David and the headless body of Goliath. Italian. 16th century. (H. 2¾ inches, W. 2¼ inches.)

Lent by Mr. Bowyer.

537 PLAQUE.—Bronze. Hercules wrestling with the Centaur, by MODERNO. Italian. 15th century. See No. 219. in Cabinet No. 6. (H. 2¾ inches, W. 2 inches.)

Lent by Mr. Vaughan.

538 PLAQUE.—Bronze. Oval. Sea Nymph reclining on a Dolphin. Italian. 16th century. (H. 2 inches, W. 3 inches.)

Lent by Mr. Vaughan.

539 PLAQUE.—Bronze. Oval. A group of three nude figures, from an antique gem. (H. 1¼ inches, W. 1 inch.) Italian. 16th century.

Lent by Mr. Vaughan.

540 PLAQUE.—Bronze. Orpheus seated in a wood, surrounded by wild beasts. Italian. 16th century. (H. 1¼ inches, W. 3¼ inches.)

Lent by Mr. Vaughan.

541 PLAQUE.—Bronze. Hercules strangling the Nemean lion. Italian. 15th century. (H. 2½ inches, W. 1¾ inches.)

Lent by Mr. Vaughan.

542 PLAQUE.—Bronze. Virgin and child between two candelabra. Paduan (?). 15th century. (H. 3¾ inches, W. 3¼ inches.) (See also No. 198.)

Lent by Mr. Vaughan.

543 PLAQUE.—Bronze. St. Jerome. Erect, partially draped figure with a lion at his feet. Italian. 15th century. (H. 3 inches, W. 2 inches.)

Lent by Mr. Vaughan.

544 PLAQUE.—Bronze. Ornamental frame of architectural design, which has probably contained a portrait; winged boys as supporters; shield of armorial bearings on the pediment. Italian. 16th century. (H. 5 inches, W. 4 inches.)

Lent by Mr. Vaughan.

545 PLAQUE.—Bronze. The presentation in the Temple. This work was made for a Pax. (See No. 253 in Cabinet No. 6.) Italian. 15th century. (H. 3¾ inches, W. 2½ inches.)

Lent by Mr. Vaughan.

546 PLAQUE.—Bronze. Virgin and child under architectural canopy, supported on each side by the figure of a Saint, and a seated cherub playing on a lute; above, in a lunette, the Resurrection. Apparently from a Venetian design. Signed at the back, "Moderni"; but the inscription, if genuine, appears to have been tampered with. Italian. 15th century. (H. 4¼ inches by 2¼ inches.)

Lent by Mr. Vaughan.

547 LARGE PLAQUE.—Bas-relief. The Deposition. A group of many figures. Italian. 15th century. School of Donatello (Bertoldo?) (H. 6 inches, w. 8⅜.)
Same composition as the terra cotta basrelief by Donatello in S. Antonio Padua.

Lent by Mr. Drury Fortnum.

On Table No. III.

548 FIGURE.—Bronze. Melchisedeck. By ALESSANDRO VITTORIO. Bearded figure, with long drapery, of which a fold passes over the head. In the hands a long scroll with the words, MELCHISEDECK SACERDO, P.P. Signed round the base ALEXANDER VICTOR, F.

Lent by Mr. E. Cheney.

549 FIGURE.—Bronze. Pluto. Right hand holding trident; left resting on side. Cerberus at his feet. Rough casting from model of one of the Fontainebleau gods, executed in silver by BENVENUTO CELLINI. Italian. 16th century.

Lent by Mr. E. Cheney.

550 FIGURE.—Bronze. The Prophet Malachi. By ALESSANDRO VITTORIO. Companion figure to No. 548. On the scroll held by the Prophet the word MALACHIAS, P.P. Signature as on No. 548.

Lent by Mr. E. Cheney.

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